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ROOTS

OZZY OSBOURNE

by Rick Evans

Each month we sojourn back in time with a noted rock and roll celebrity to learn about his early days. This month's time traveler is the inimitable Ozzy Osbourne.

Looking at today's Ozzy Osbourne — a rich, famous family man with three small children — it still isn't difficult to picture the tough street urchin who grew up in post-World War II England. Ozzy's early years were far from easy. Family strife and blue-collar living dominated his existence. And no matter how wealthy he may be now, Ozzy will never forget those early days of hardship.

"Once you've been hungry in your life, you never forget it," he said. "I really didn't have that rough a childhood — my family was lower middle-class — but we had to do without many of the finer things in life. I had to fight for anything I had, which was fine with me. I was very angry when I was young, and I was in gangs that were always involved in all sorts of trouble. How I didn't end up dead or in jail for life I don't know. I still think back on those times, and while I have fond memories, I wonder how many kids today won't be as lucky as I was."

Ozzy's salvation was his creative spirit. Always interested in poetry and music, he had, by his early teens, joined a number of folk bands who espoused the "flower power" message of the day. One of those groups was called Earth, and was comprised of three other Birmingham natives — Tony Iommi, Terry "Geezer" Butler and Bill Ward. The quartet played local gigs, full of acoustic psychedelic folk tunes that captured the spirit of the growing hippie movement. Soon, however, the band grew tired of their melodic musical path, and one fateful night, Ozzy Osbourne's world turned upside down.

"I'll never forget it," the Oz said with a warm smile. "We were all sitting around and this old Boris Karloff horror movie came on the television. It was called **Black Sabbath**, and when we saw it, we knew weird imagery and mystical elements of the movie would be perfect for the kind of music we really wanted to make. We had all been through a great deal of violence in our youths, so we wanted to make loud, electric music to help us express the violence that was still a big part of us. Everybody was walking around preaching peace and love, but we wanted to go in the opposite direction. We formed Black Sabbath to explore the darker side of everyone's personality."

Despite the radical new path Black Sabbath had chosen to explore, acceptance was im-

mediate. While their self-titled debut album arrived with little prior publicity, it quickly captured the interest of the rock masses with its rich lyrical imagery and overwhelming sound. In contrast to bands like the Beatles and the Stones, Black Sabbath explored the full electric capabilities of rock, taking the form to its logical extreme in both volume and mysticism.

"We had no idea what to expect when we first started working in Sabbath," Ozzy recalled. "To us, everything was new and exciting. There were no other bands doing what we were trying to do, so there were no guidelines. We were in totally uncharted waters, and it was exhilarating. We immediately became embroiled in all sorts of controversy from church groups and even from rock fans who weren't accustomed to what we were trying to do. It was fucking insane!"

Unfortunately for the singer, his dependence

on drugs and alcohol reached almost deadly levels, as the band's fame grew to legendary proportions during the early '70s. By 1978, his addictions forced him to leave the band and seek help. Today, while his life and solo career are far more in control, Ozzy still suffers from the effects of those wild and crazy days with Sabbath.

"Thankfully, I'm not dependent on drugs anymore," he stated, "but once you're an alcoholic, you're always an alcoholic. I used to hate myself for the kind of person I had become. But I've learned to accept myself for what I am, and I've tried to control my drinking. I can go through periods where I don't drink at all, but there's always the temptation to fall off the wagon. But I've put up with so much in my life, both good and bad, that I know I'll handle this problem too." □

Mark Weiss/MWA

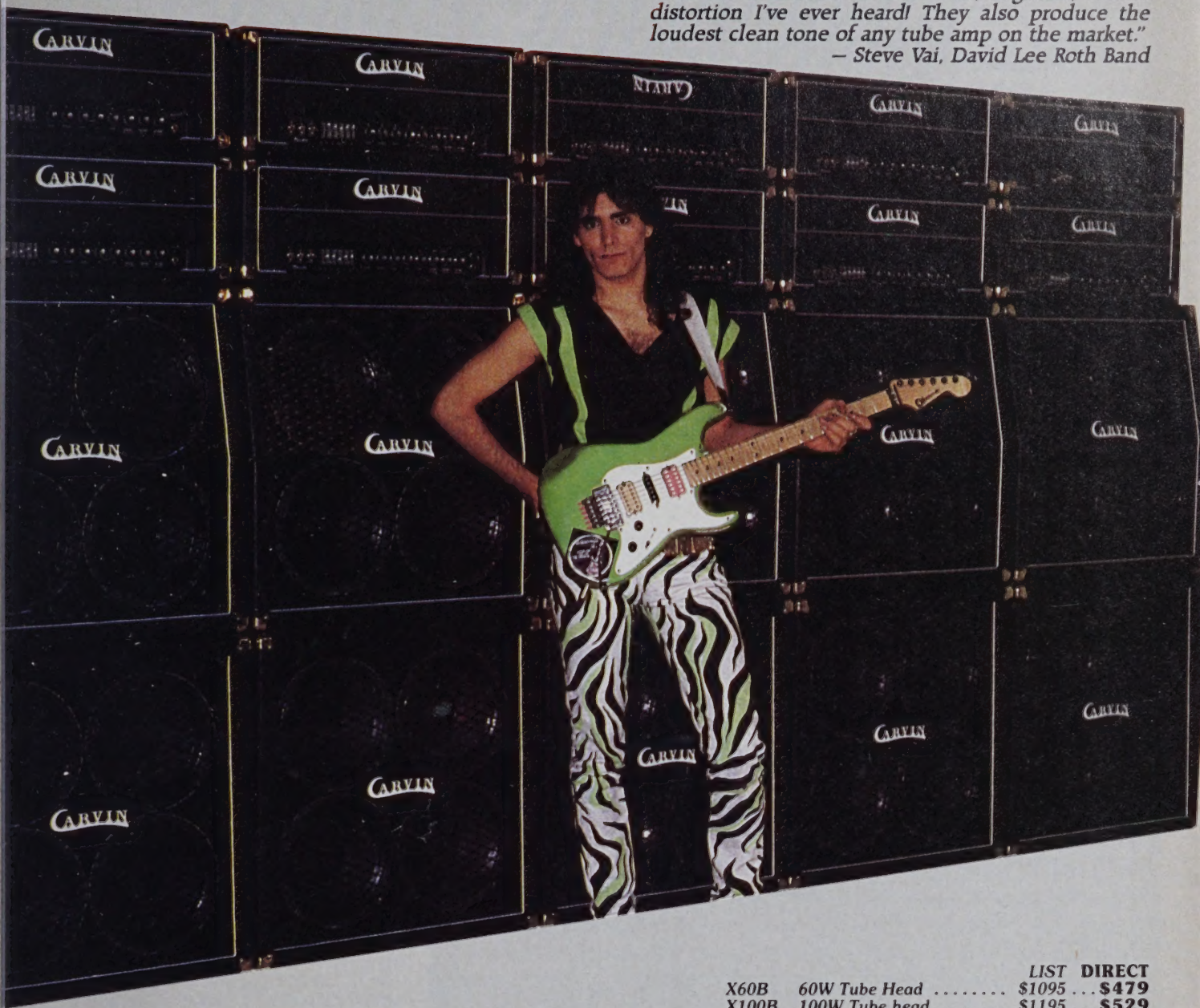


Ozzy Osbourne: "I don't know how I didn't end up in jail — or dead."

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HOT FLASHES:

Ronnie James Dio has fired guitarist Vivian Campbell. Apparently Campbell's outside interest, including a solo LP, forced RJD's hand. "His ego just got too big for his own good," Ronnie said. "He actually wanted to play reggae music, and we all know how famous the Irish are for their reggae." Dio has replaced Campbell with former Giuffria axe slinger Craig Goldie.

Also in the Sabbath camp, new vocalist Ray Gillan — who replaced Glenn Hughes midway through the band's 1986 tour — will be going into the studio with the band to work on their next LP. Iommi thinks that Gillan, no relation to Deep Purple's Ian, is the man who can steer Sabbath back to the top of the metal world.

IN THE STUDIO:

Motley Crue is working on their fourth LP, rumored to be about mind control and subliminal messages.

Queensryche is putting the finishing touches on their second LP, **Rage For Order**.

Iron Maiden are hard at work at Compass Point Studios completing work on an album tentatively titled **Some-where In Time**.

The Scorpions are putting the finishing touches on their vinyl opus, **Passion Ruler**.

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FASTWAY

European Rockers Come Back With **Waiting For The Roar.**



Connor Horgan

Fastway (left to right): Alan Connor, Fast Eddie Clarke, David King, Shane Carroll, Paul Reid.

by Winston Cummings

Over the last few years, Britain has gone through a dry spell in terms of producing top-quality metal bands. Since the late '70s, when the likes of Iron Maiden and Def Leppard sparked the so-called New Wave Of British Heavy Metal, England's status as the home of hard rock has been usurped by the city of Los Angeles and its metal invasion. One band determined to change Britain's failing fortunes in the metal sweepstakes is Fastway, whose newly revitalized lineup is featured on their third LP, **Waiting For The Roar.**

"If you're wondering if we feel the pressure of being British and have to compete against all the 'hotshot' American bands on the scene, the answer is a resounding 'NO,'" the band's founder and guitarist, Fast Eddie Clarke, said with understated sarcasm. "We've shown what this band is capable of doing over the last few years, and the notion that we have to take a back seat to anyone is something I've never felt comfortable with. Our goal has always been to be the fiercest rock-and-roll band around. I think we always lived up to that goal."

Clarke's desire to make Fastway fierce is natural, considering the six years he spent as lead guitarist in the infamous Motorhead. When

his musical ideals began to clash with those held by other members of that band, however, Clarke quickly split the scene. In September 1982, he hooked up with former UFO bassist Pete Way to form the first — albeit short-lived — version of Fastway. The pair's stated desire was to create a band that could capture the metal magic first put forth by groups like Led Zeppelin and Deep Purple. After months of searching, the two veterans discovered a previously unknown vocalist named David King whose amazing range immediately electrified Way and Clarke. After adding former Humble Pie drummer Jerry Shirley to their lineup, Fastway felt ready to record their debut LP.

Of course, the best-laid plans of mice and men rarely proceed without problem, and before the band had even finished recording their self-titled disc, the unpredictable Way split to join Ozzy Osbourne's band for a European tour. Undaunted, Clarke hired a series of session players to complete the LP, and by March, 1983, the band's first single, *Easy Livin'*, hit the airwaves. With Clarke's rugged guitar riffs and King's yelping vocals leading the way, Fastway was an immediate hit. Many critics even compared the group's sound to that of the mighty Led Zeppelin.

"I can understand some of these comparisons," Clarke stated, "especially on tunes like *Easy Livin'*. But David's vocal range is

naturally in a high register, and I grew up on blues-influenced rock. If there are similarities between Fastway and any other groups, I can say that we came by those influences very naturally."

That debut success was quickly followed by a second album, **All Fired Up**, which failed to match its predecessor in both quality and chart success. Realizing some changes would have to be made, Clarke and King had an amicable parting of ways with Shirley and bassist Charlie McCracken. The duo then hired three Dublin, Ireland, natives who had worked with King at one time. With the addition of bassist Paul Reid, drummer Alan Connor and guitarist/keyboardist Shane Carroll, Fastway headed back into the studio to record **Waiting For The Roar**. On tracks like *The World Waits For You* and their roaring rendition of the Janis Joplin classic, *Move Over*, Fastway have not only recaptured the raucous energy of their first LP, they've shown they're capable of a wide range of hard-rocking styles.

"If you want to know if I like the album, I do," Clarke said with a smile. "In fact, I like it a great deal. We've used a new producer on this one, but we've still had Eddie (Kramer, who produced the band's first two LPs) watching over things. We've added a few new elements to the band's sound this time, but we've kept that basic energy which is what Fastway is all about. All I can hope is that people like it as much as I do." □

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ZENO

"The songs we do are not about girls or partying — we want to make music that will last a long time."

by Winston Cummings

For years, noted rock guitarists like the Scorpions' Matthias Jabs and former Scorp, Uli Roth, have been raving about the stellar six-string skills of Uli's younger brother, Zeno Roth. Until now, however, their praise has not been substantiated by recorded product, since young Zeno refused to lend his axe talents to any vinyl venture until finding a band worthy of his ability. Well, with the release of his band's debut disc, simply entitled **Zeno**, the guitarist has proven that all the talk hasn't been hype.

"We are more than a guitar band," Roth stated defensively. "All the great artists in the history of rock have had something truly original to offer. The songs we do are not about girls or partying, and they're not designed as just showcases for the guitar. We are a band that wants to make music with the potential to last a long time. That, we all believe, is Zeno's potential."

The history of Zeno dates back nearly 15 years, to when Roth and bassist Ule-Winsomie Ritgen formed their first band in Hannover, West Germany. The two teenaged musicians had been strongly influenced by groups like Cream and the Jimi Hendrix Experience, and slowly garnered a local following with their special blend of original and cover tunes. Little came of those first efforts though, and by 1977, the pair temporarily split up. Ritgen went off to tour Europe with Uli Jon Roth's band, Electric Sun.

By 1980, however, the fickle finger of musical fate once again cast Ritgen together with Zeno Roth. For the next three years, the pair searched for a vocalist to round out their unit, while working on a variety of musical styles. "The music we were working on became a little more melodic than anything we had done before," Roth explained. "We added keyboards and background harmonies as well as extra guitar tracks, and we began to attain what we were searching for."

The pair finally discovered vocalist Michael Flexig, another Hannover native who, during his club career, had been hesitant to sing in English. But after meeting with Roth and Ritgen, Flexig sensed Zeno was headed for international acclaim, and he wanted to be

part of it.

"In my heart, I always wanted to sing English rock music," Flexig explained. "When I was getting into rock, German managers and concert promoters were encouraging singers to keep singing in German. But when I met the other members of the band, I knew that I would have the chance to follow the influence of people like Otis Redding and Little Richard, who were my idols."

The newly formed trio soon ventured into Horus Sound Studios in Hannover where they, with the assistance of such noted guest performances as drummer Chuck Burgi and keyboardist Don Airey (both of Rainbow renown), laid down six tracks. On the basis of those recordings, Zeno landed one of the most lucrative European recording contracts ever given

to a new band.

Before the ink on that contract could dry, however, the band had already returned to the studio to finish recording tracks for their debut album. Working with such producers as Terry Manning (ZZ Top) and Ian Taylor (The Cars) the band laid down tracks ranging from the instantly catchy *A Little More Love* to the Hendrix-inspired *Eastern Sun*. By blending superlative musicianship with an unerring lyrical sensibility, Zeno has created a disc that perfectly reflects the group's wide-ranging talents.

"There are hundreds of rock bands around," Ritgen stated. "They all sound very similar and play it safe. These days, we're getting more gimmicks than music from them. To us, the most important thing is to be honest in our music and ourselves." □

Caroline Greystock



Zeno (left to right): Michael Flexig, Zeno Roth, Ule-Winsomie Ritgen.

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Entertainment Or Death

Nikki and Vince: "Everyone prostitutes themselves at one time or another."

by Dr. Ryan Patel, Ph.D

Anyone who has ever taken a high school or college communications class knows about subliminal seduction. That's when, in a movie, television show, commercial or print advertisement, a hidden message supposedly entices the viewer into a certain mind-set. The most frequently used example is that of a cola ad carefully spliced into a film. There you are, sitting in a hot movie theater, when suddenly a chilled soft drink flashes across the screen so quickly you don't even consciously notice it. In reality, however, the beverage has become deeply imprinted on your brain, and soon you — and just about everyone else in the theater — is rushing to the refreshment stand.

Rock stars have their own methods of subliminal seduction, the purpose being to subtly change listeners' points of view. The Beatles, by toying with lyrics and album cover photos, teased the world into believing Paul McCartney was dead. Although the band eventually admitted the "Paul Is Dead" controversy was a hoax, there still exist a few who insist the performer is in a grave somewhere, while an impostor has claimed his

name.

Despite the endless accusations leveled against them, Motley Crue has always come across as an honest band. In fact, it sometimes seems as if the only people they truly respect are their fans. "We remember when we used to be fans ourselves," vocalist Vince Neil said. "We remember sitting up in the nosebleed section, cheering for our favorite groups. We'd never fuck with the fans."

Or would they? We already know that many of the Crue's longtime devotees have criticized Vince and bandmates Nikki Sixx (bass), Tommy Lee (drums) and Mick Mars (guitar) because the group's third album, *Theatre Of Pain*, is a bit less heavy than their previous releases. Now, many of those same fans claim Motley Crue is hiding messages in the album's lyrics.

The band members flatly deny this. However, *Theatre Of Pain's*

lyric sheet is a feast for thought for anyone with a curious mind.

First of all, there is a great deal of talk about God and his associates. Perhaps L.A.'s bad boys have been influenced by Stryper, the born-again Christian rockers who shared several concert dates with them. However, unlike heavy metal's most pious unit, Motley Crue seems to take a cynical view of religion.

In *City Boy Blues*, the listener is told that he or she must take action

because God is not going to lend a helping hand, thus "Don't look to Jesus to change your seasons." On *Fight For Your Rights*, there is an implication that the concept of a supreme being is man-made. "Who wrote the Bible?" the group asks, apparently not believing that the Good Book was penned by the Heavenly Father. The following verse begins, "And if you're out there/Then let me hear." Could the Crue be challenging the Lord to reveal himself?

On *Save Our Souls*, the band sounds like it is mocking God for creating the suffering in the world — "Save our souls for the heavens/For a life so good it sure feels bad/Save our souls for the heavens/Save our souls for the promised land."

Lyricist Nikki Sixx claims the tune is about prostitution. "We're not talking about prostitution for sex here," he said "but prostitution in general. Everyone prostitutes themselves at one time or another." Is it possible he's speaking of the merchants of prayer?

"We remember sitting up in the nosebleed section cheering for our favorite groups."

There is no question that Vince Neil's tragic car crash — in which Hanoi Rocks drummer Nicholas "Razzle" Dingley died — had a profound effect on the entire band. Indeed, *Theatre Of Pain* is dedicated to Razzle's memory. Not far from the dedication, on the inside album cover, is a warning to fans against drinking and driving. A sizable number of Crue-watchers believe the band's advice against a fast, self-destructive life style extends to their lyrics.

On two tunes, there is talk of being high but staying low. On *Home Sweet Home*, we hear, "I had to run away high/So I wouldn't come home low." On *Save Our Souls*, there's "No matter how high you're still too low." On the latter song, as well as in *Use It Or Lose It*, the word "overdose" appears. It is only natural to think that Crue members fear the same fate as great and late musicians like Bon Scott and Jimi Hendrix.

Obviously the boys feel pressure to live up to their maniacal reputation, taunting both life and death. On *Keep Your Eye On The Money*, they sing, "I'm dancing on the blade/Freak show, gain' broke/The crowd screams on for more."*

On *Use It Or Lose It*, there is a reference to actor James Dean, one of many shining stars extinguished at a disastrously young age. Like Motley Crue, Dean had a counter culture image. And like Razzle — and almost Vince Neil, he saw his demise in a senseless wreck on the highway.

Of course, one thing this country doesn't need is more intellectualizing. The universities are already filled with career students who can dissect a piece of literature but can't tie their own shoes. However, Motley Crue's curious lyrics encourage the analytical urges in even the simplest of us. The band members might resent all the hypothesizing, but they shouldn't. If the Crue wasn't hot, nobody would even bother.□

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PHOTOGRAPH BY SARAHEEN MATHIAS Make Up/Crue Monday

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METALLICA



The Crunch Bunch

California Rockers Put The Pedal To The Medal With **Master Of Puppets**.

by Charrie Foglio

*They've been called The Kings Of Thrash Metal and The Masters Of Sonic Disaster. Yet, for Metallica, those titles mean little. To them, the music they create is just good ol' heavy metal—even if it is played with more power, speed and skill than any group has displayed in quite a while. Just one listen to their latest LP, **Master Of Puppets**, is enough to convince any metal maven that drummer Lars Ulrich, guitarist Kirk Hammett, bassist Cliff Burton and vocalist/guitarist James Hetfield are deadly serious about the unique brand of music they play.*

Hit Parader: Tell us about the new album, **Master Of Puppets**.

Lars Ulrich: There are eight songs on this record, and they take up about 27 minutes a side. At least the kids can't complain they didn't get value for their money. Problem number one with Metallica is trying to write a short song. It just doesn't happen.

HP: Is there any special meaning in the title, **Master Of Puppets**?

LU: This band usually doesn't try to make any sort of statements. We don't try to force our stupid opinions down other people's throats. The title track deals with the way someone works a toy puppet. It's really about being pushed around by drugs — they have a puppet control over you.

Disposable Heroes deals with being sent off to war, and *Leper Messiah* is about the whole American TV religion. You know, "Send your money in and get closer to God-type stuff. And then there's *Welcome Home Sanitarium* that's about a guy who's there and doesn't feel he should be, yet everyone keeps telling him how deranged he is. The whole album has a lot to do with being manipulated and not really being aware of it.

HP: Where do you get the idea to create songs like *Leper Messiah* and *Ride The Lightning*?

LU: A lot of the ideas on the last two albums had to do with our daily fears. Quite a few songs on the last album, **Ride The Lightning**, had to do with nightmares. All of us are pretty scared of

them. Instead of just writing about other things and taking the easy way out, we try to take on the things that scare us. *Ride The Lightning* is about the electric chair, as an example.

HP: Considering some of the situations Metallica writes about, would you say you have a sick mind?

LU: (Hesitates) Well, no, but then again there are really two sides to that. When we're in the studio or writing, we take everything very seriously. However, when we get out on the road, we just have fun and let loose. I guess you could consider that our sick department.

HP: Would Metallica ever consider recording a ballad?

LU: You could consider *Welcome Home Sanitarium* a ballad. Some people might categorize it that way. I don't know. There's some stuff on this album that's definitely a bit different from what we've done in the past. We've got two extremes — the fastest thrash song on the album, *Damage Incorporated* and then *Welcome Home* and *Orion* all the way on the other side. I don't think it would be right to say just what a ballad is and what it isn't. It all depends on the band.

HP: I know you don't like to label Metallica's music, but it's hard not to. If you don't consider yourselves thrash, what are you?

LU: I find it really difficult to answer that. Maybe we're heavy metal or hard rock. I think the terms, "thrash metal" and "speed metal," are becoming clichés. The one word that describes us the most is "power." If there is a second word, I would choose "metal."

HP: Considering all the musical directions available, would you say thrash metal is immature?

LU: Immature? Well, I do think that the whole thing is becoming a bit out of hand. Thrash metal is too limited. It seems to be going in the opposite direction we're going. Most people in it always want to go faster and be heavier, and see who can be the most satanic, the blackest, and wear the most upside-down crosses. Every five minutes, a band comes up that's five times worse than the one before it. I really don't like it, but if the people who are playing it are happy, more power to 'em.

HP: Looking to the future, can you imagine yourself playing any other type of music?

LU: Maybe, a bit down the line. I don't want to say "yes" and I don't want to say "no." You never know what you're going to feel like doing in five years.

HP: What music do you listen to?

LU: At the moment, I'm really into Rush, the Cult — I like them a lot — and Sade's new album. It's not something you put on if you're going out drinking, but I like it. Kirk is into this band called R.E.M., but I find that a bit on the boring side. James likes stuff like the Monkeys and Kate Bush. It all depends on my mood. I'll always love Deep Purple and anything that involves Ritchie Blackmore. I don't think we listen to what people would expect us to. My taste is really varied.

HP: What about when you're off the road? What do you do for entertainment?

LU: I play tennis as much as I can, and run a lot. That's run, not jog. One time last year, when we played the Donnington Festival in England, I went over to Steve Harris' (of Iron Maiden). He's got a great pad out in the middle of London. Anyway, I played tennis with them. It was Maiden vs. Metallica.

HP: Have you been staying out of trouble on the road?

LU: Could this be the sick side we were talking about? When you get out on a tour, that whole kind of stuff starts to set in. What you might consider trouble, I look at as basic fun.

HP: But I imagine you do your share of "rape and pillage."

LU: I think everyone in the band contributes to that department. We work each other up and, by the end of the night, we're really going crazy. We don't harm too many people though.

HP: With the emergence of the PMRC, are you worried that **Master Of Puppets** could cause you problems?

LU: To be honest with you, I think all that happens is that you get more press. And when you get more press, you sell more albums. It's better to have bad press than no press, so let 'em have a go at it. There are a few lyrics that could be taken offensively, but we take the subjects that are currently getting bad ratings and take a different approach. For instance, we wouldn't write a song saying, "Go out and shoot everybody, then go kill yourself." We would write more about that person dying inside. □

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I just heard on the news that Ozzy is being sued because of a boy's suicide. They said it was because of Ozzy's lyrics. What a bunch of bull! I'm a big fan of Ozzy's, and I make A's and B's in school and have a good job. Music is entertainment, and that guy's death is not Ozzy's fault!

L.S.

Barstow, CA

You know and I know there are a lot of people who don't like heavy metal. But do they have to go as far as saying this is the reason a kid killed himself? Do you think this stuff should happen to someone who likes to get up and rock like Ozzy?

Ozzy Fan Forever
Sanders, KY

I just wanted to thank **Hit Parader** for the interview with Steven Tyler of Aerosmith in your February issue. Please don't stop there! Let's hear more about Aerosmith and their music. By the way, Steven Tyler is still the sexiest man in the music business.

S. Collins
West Memphis, AR

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Edward Van Halen—The "Jump" Shot. This striking pose of today's best-loved guitar hero was delivered in Livzey's studio while Livzey snapped away for the cover of a national magazine. Edward took a flying flail—home-made guitar in hand, lit cigarette and all—and kept on wailing as he defied gravity. After twelve takes, this classic Van Halen leap is captured for posterity in the photograph you see here.

Randy Rhoads—Intimate Portrait. The gentle giant of a guitar virtuoso was at the height of his popularity when he walked into John Livzey's studio to be photographed for a national guitar magazine. Livzey did the usual leather-and-studs poses, hitting Randy with hot gels and macho camera angles. But after the bulk of the session was over, Randy sat for this pensive, relaxed pose with his cherished Les Paul guitar. A week after the magazine hit the newsstands, a story broke of the plane crash that took Randy's life. We offer this special edition poster as a commemorative.

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Steven Tyler: The sexiest man in the music business?

Stop! I hope your magazine is happy now. A lot of us Motley Crue fans are very angry at you. As soon as a band is hot, like Motley Crue and Ratt, what do you do but print put-downs. A lot of fans care for the Crue, and you don't give a damn. Stop printing so many letters by people who don't like them and Ratt. I will never buy your magazine again. You make me and my friends sick!

Sigh (Sick)

This letter is in regard to the **Miami Vice** show with Ted Nugent. Seeing the Nuge was an unexpected but pleasant surprise, and his woman was hot! But then, Crockett (Don Johnson) has to screw the whole episode — the last I'm ever gonna watch — by wasting the Motor City Madman and arresting the chick. What sense does that make? Could it be Don Johnson is really a homosexual who listens to Boy George? Down with the **Vice**!

Vengeance For The Nuge
Syko-Soko Landrunners

Some short thoughts: putting ratings on records stinks, wrestlers should not do records, Jimmy Page should form a new band with Jeff Beck, Michael Schenker should join Dokken, Twisted Sister should stop writing anthems, Ronnie Dio and Yngwie Malmsteen should see who has a bigger ego, Stryper should tour with W.A.S.P., and Ratt should hire Dio to write some songs so we wouldn't have to put up with the same chorus over and over again.

Tony Heisser
Knoxville, TN



Ted Nugent: Readers liked his acting debut.

I got a lump in my throat when I read that it's virtually impossible for Led Zeppelin to get back together. I thank God every day that we had Led Zeppelin. Well, take care, **Hit Parader**, and keep up the good work.

Al Lykins
Fort Dodge, IA

I love Jon Bon Jovi so much! I bet there are many other loyal fans out there, so please print an issue with him in it, and forget about W.A.S.P. and Twisted Sister for a while. Bon Jovi is way better than any of those fakes!

A Loyal Fan

You're a real good mag, but why do you have to print pictures of the Crue all the time when Kiss could blow them away in every way possible? By the way, ask the Crue who gave them their first real tour, or why they wear makeup and leather. Then ask them one final question — where they got the idea for the song, *Louder Than Hell*. Each answer should be "Kiss."

Kiss Off, Crue
Syracuse, NY

I'm getting so pissed at these people who think heavy metal is Satan worship. Grim Reaper's Nick Bowcott explained it best when he said, "The occult is fun to write about because there are so many interesting directions you can take your music. Just because you sing about hell doesn't mean you're the devil's disciple."

F.M.P.
Cary, NC

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I had a headache *this* big, and it had "techno-pop" written all over it. But then I took some heavy metal, and it's gone.

Lady Ebony

I picked up a copy of **Hit Parader** and enjoyed it very much, but I think you must worship Motley Crue as gods. I don't know if it's been pointed out in your previous issues but Vince Neil was convicted of vehicular manslaughter. Groups like Motley Crue, especially Vince Neil, present a bad image to young kids. If I was him, I couldn't live

with myself and would probably end my life right now.

Thomas W. James
Lebanon, IL

I am writing to give you a long overdue "thank you" for your continuous coverage of Def Leppard. Me and many other loyal Lep fans always look forward to hearing any current news on the band. Keep up the good work and Lep fans everywhere will be satisfied. We're not hard to

please. Just print a picture of them, and we'll buy it.

Blind But Not "Def"
In Texas

Black Sabbath rule! They help metal stay on top. I don't care if their new album sucks, they're still the best.

M.L.



Black Sabbath: Helping metal rule forever.

Armored Saint

*Wishes to thank all those
Delirious Nomads out there that entered
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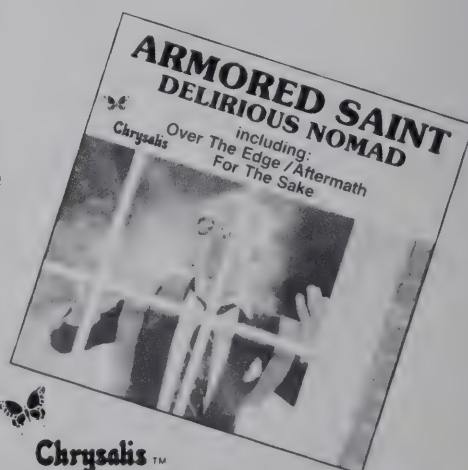
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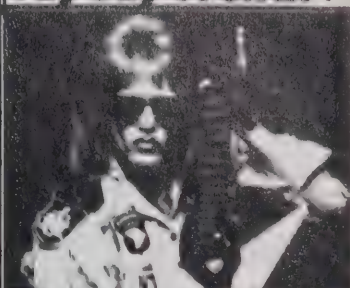
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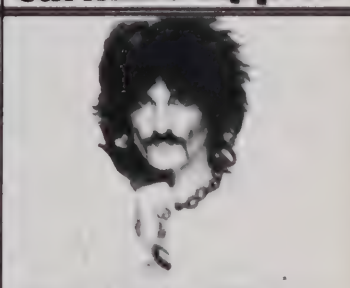
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VAN HALEN



5150 Guarantees Continued Success For Restructured Quartet.

by Jill Rosenberg

The members of Van Halen have always believed they should let their music do the talking for them. Until recently, getting a word out of anyone in the V.H. camp — other than a certain David Lee Roth — was equivalent to pulling teeth. But now, with the release of *5150*, a new Van Halen era has begun, marked not only by a new sound and a new vocalist, Sammy Hagar, but also by a new attitude toward the press. Now, in direct contrast to their attitude in bygone days, all the members of the band want to share their opinions with the press, resulting as often in chaos as in a revealing interview. With that in mind, *Hit Parader* presents another press session with that renowned team of Van Halen, Van Halen, Hagar and Anthony — better known as the Fearsome Foursome.

Sammy Hagar: "Okay guys,
you're joining my group."

Meet THE PRESS

Hit Parader: What makes this Van Halen album special?

Alex Van Halen: Sammy had written a lot of things with Ed, so they collaborated in the writing of the record. That's why this new Van Halen LP is the most unbelievable I've ever heard. Without bragging, it's fantastic! It's even better than what everybody's been waiting for. The way the group has worked together is a total success.

HP: What did you do from the end of the tour for **1984** to the time you began working with Sammy?

AVH: We just waited for something to happen. We spent time in the studio throwing around ideas, but nothing really came out of it. Then we realized we had lost five months.

Edward Van Halen: At the same time, Roth threw himself into his film career. That's what he wanted to do, but we all wanted to cut a record and go on tour. So our paths diverged, but very amicably. It seems that our band is like a breeding ground for creating movie stars. Sammy will probably be the next one (laughs).

HP: When David left, what were the group's options?

AVH: We needed a new lead singer. Ed and Sammy made some telephone contact — they spoke a lot. We thought it would be a great idea to all meet by playing together. And since the first jam, it's been magic!

EVH: I always liked the way Sammy sang. He was our first choice, and he accepted our offer to meet with us and jam with us and from there everything just came together real fast.

Sammy Hagar: I said, "Okay, you guys are joining my group."

HP: Sammy, do you think joining Van Halen is a turning point in your career?

SH: It's like coming in by the backdoor and sitting down by the time the doorbell rings. I feel it's a great change, and everything has been very easy and working really well. I've been a solo artist for almost 10 years, so it's not like I'm going to lose myself! I want to challenge myself to everything. After the first two years, working on my own just didn't

satisfy my ego anymore. I really liked the liberty I had created, but I had a great desire to work with other musicians. So this happened at the perfect time. I was ready to make a new record and was real excited by the idea. So I started going to the beach every morning, Ed would write the music while I would write the lyrics lying in the sand. No, I'm just kidding. It's really great to work together. Their music inspires me a lot.

HP: Edward, is there a big difference between Sammy and David?

EVH: Oh, yeah. We have a lot of fun. We spend more time laughing and joking around than doing other things. It's great! And when you like what you're doing, the time seems to pass faster.

HP: **1984** was done in a more commercial vein than everything Van Halen had done before. Do you feel **5150**

continues that tradition?

AVH: People have a tendency to imagine things that never happened. The reaction **1984** received proves there weren't any controversies over the direction our music took. We could've stayed there to discuss and speculate on the why and how, but we only thought that if the sound was good, then we had made a good record. Our new album surpasses **1984!**

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HP: What makes it different?
EVH: It's by far the best Van Halen ever. It's that simple.

HP: What about touring? Last year, you said you wanted to reduce the length of your tours.

EVH: We're doing this tour to give everyone the chance to hear our new band. We want them to get off on this music as much as we do.

SH: It happens every year to musicians. After a tour they say, "I'm not doing it again," and they retire from the circuit. Bowie did it, and so did the Stones. When you're on tour for seven months, you lose your desire to do it all again very quickly.

AVH: It's human nature. You know the expression, "The grass is always greener on the other side"? When you're on tour, you want to be home, and when you're at home, you get bored and want to be in the studio. It's not a vicious cycle. It's just a need to diversify.

HP: What are you playing in concert, only Van Halen pieces or a combination of Van Halen and Sammy Hagar?

AVH: We know the album we've made together is not enough for a two-hour show.

EVH: We're putting together a lot of different things. The main thing is the music, so we're just going to play music. Maybe we'll just play a lot of old Cheap Trick songs.

SH: Making a record is one thing, playing live is another. Playing live is a different ballgame. You make certain pieces longer, others shorter, and certain songs that sound better on a record don't even get played. You have to organize a live set. We've taken some old Van Halen pieces and some of my old songs and also played some strange things that neither Van Halen nor I ever played before.

AVH: Remember when, 10 years ago, Led Zeppelin closed its show with *Blueberry Hill* by Fats Domino?

SH: There aren't any rules in rock and roll, so that's how we go.

HP: Sammy, are you playing a lot of guitar?

SH: If it's necessary for one piece, I'll do it. We're doing *I Can't Drive 55* in the show, so

I'm playing guitar during that one.

AVH: One of the best things about performing live is the spontaneity. We've shown Sammy videos of some of our recent concerts, and Sammy also showed us videos of some of his shows. I had never seen Sammy play before. I'd met him backstage, but that was it. Fortunately, we have the same feelings about each other. You

know, maybe one night all we'll have is a list of songs, and Sammy will connect them however he wants and we'll follow.

HP: Will you only be playing in big stadiums?

AVH: Not necessarily. Everything really depends on how the public takes to our new album. A lot of groups tour clubs for promotional reasons.

I find it's lousy for the public since the clubs are so little not everybody can get in. But then again, if you go to a concert, you have to fight it out outside for parking spots or pay an exorbitant price for a special parking place. It's ridiculous. So if it's necessary to play in stadiums, we will. We want everybody who wants to see the band to be able to see us. □

Yoshi Ohara



Van Halen (left to right): Edward Van Halen, Sammy Hagar, Michael Anthony, Alex Van Halen.



Edward Van Halen: "We now spend more time laughing than anything else."

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Heavy metal HAPPENINGS

In the wake of the rousing success they've had encoring with the Who classic, *Won't Get Fooled Again*, Kiss may record a cover tune (definitely not that old Who chestnut) on their next LP, due out in late November. "It's something we've considered on-and-off," guitarist Paul Stanley said. "Most of the time, we end up with so many good original songs, there's no room

by Andy Secher

Guitar prodigy Michael Schenker is ready to launch another effort to reach the big time. The blond axe-singer has put together a new band, featuring former Grand Prix vocalist Rob McCauley, and is working on new material with his brother Rudolf in the Scorps' studio in West Germany. "The time is right for Michael to become a big star," Rudolf stated. "Nobody plays guitar like my brother, and it's time for many people to finally realize that."

Def Leppard's long-anticipated new album will apparently not be released until September. While much of the LP has been complete since the middle of 1984, a variety of factors, including drummer Rick Allen's injury and the delayed availability of producer Mutt Lange, has forced the Sheffield rockers to delay the album's release countless times. "The band also feels a bit of pressure," a spokesman for the group's label stated. "After all, they're trying to compete with their last album, which sold over six million copies."

Jon Bon Jovi is determined to become a star. In fact, the New Jersey native is working with noted pop producer David Foster (whose previous credits include Chicago and Barbra Streisand) to make sure his next album is as widely accessible as possible. Has Jon Bon wimped out? Not on your life! "There will be some songs on the new album which will be the hardest things we've done in terms of sound," the singer said. "They come right at you. There are some softer things too. But that's the way we've always been. We like to have something there for everybody."

Reports from the Motley Crue camp say the band will play "their heaviest rock yet" on their upcoming followup to *Theatre Of Pain*. While the group has been rather secretive about the topic of the album, sources say it is a loosely structured "concept LP," dealing with the ills of society and the media's ability to control the minds of the masses. Heavy stuff, huh?



Michael Schenker: Hard at work on a new LP.

Eddie Maluk

Letter Of The Month

Dear Mr. Secher

When did heavy metal start? I know that sounds like a real dumb question, but I'm a major metal fan, and I'd like to know where the term came from and when the music actually started.

Jason Michaels
Southfield, MI

Dear Jason,

The origin of the term, "heavy metal," is difficult to pinpoint. Some say its first appearance in print was in William Burroughs' *Naked Lunch* released in the mid '60s. However, I believe the term comes from the atomic test held during World War II in which scientists created the "heavy metal" of uranium, which was responsible for the atomic blast. When heavy-metal music actually started is also a difficult question. The roots of the music can be traced back to early '60s bands like the Yardbirds, but the first band that actually earned the metal tag was Led Zeppelin.

for having fun with a cover song."

Deep Purple bassist Roger Glover says work on the group's latest LP is nearly complete, and the band should be back on tour by late fall. "After the fun we had on the tour for **Perfect Strangers**, we've looked forward to going back on the road. We know what to expect this time, which only adds to our anticipation. A lot of the questions we had last time have now been answered."

David Lee Roth sure as hell isn't backing down from Van Halen's recent press revelations about him. While the VH's claim Roth was more concerned about his solo projects, including his film career, than with making rock-and-roll music, the blond belter countered by saying, "I got tired of having to support Edward's fix for Rolex watches and wedding rings. I have a dream that one day, 30 years from now, they'll call me up to play some arena with them, and all I'll say is 'Edward, go fuck yourself.'"

Speaking of Van Halen, the realign-

ed quartet plan on headlining the massive World Music Festival to be held this summer in Dallas' Cotton Bowl. Some live cuts from the performance, which will also feature Dokken and Bon Jovi, may be released as a home video and possibly an LP.

Judas Priest's decision to dress in different colors onstage stems from the band members' desire to establish individual personalities. For all their success over the last decade, the band has failed to create unique identities for its members other than singer Rob Halford. "The different look will make



Deep Purple: Should be back on tour by fall.



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each of us more recognizable," guitarist K.K. Downing said. "But, with Priest, the band and the music have always come before our individual acclaim, and it always will."

Twisted Sister's shocking decision to cancel their tour in support of **Come Out And Play** after only one month of dates was due to a number of factors. Yes, the reports concerning Dee Snider's throat problems were accurate but, more importantly, the band failed to generate as much fan interest as had been hoped for. After all, it was T.S.'s first attempt at headlining a full national tour, and perhaps they bit off a bit more than they could chew. Here's hoping they quickly regroup and come back stronger than ever.

Another band affected by Twisted's decision was Dokken, the special guest on that tour. Since their album, **Under Lock And Key**, was doing extremely well at the tour's end last February, the boys knew they had to act quickly.

"We decided to head over to Europe for a while," vocalist Don Dokken reported. "While we were touring there, our manager was putting together the tour packages we're on now with Judas Priest. Things could have been really bad, but they all worked out extremely well."

Ronnie James Dio is carefully considering his next career move. Before heading back into the studio with his band (which features new guitarist Craig Goldie), the diminutive vocalist wants to pursue some other career options, including an animated film venture he's been planning for a number of years. Does this spell the end of Dio as a recording unit? "It's a little early to tell what's going to happen next," the singer said. "Music will always be very important to me, but there is more to life than rock and roll."

Keep those cards, letters and photos coming. Send them to: Andy Secher, c/o Heavy Metal Happenings, Charlton Bldg., Derby, CT 06418.

Mark Weiss



Ronnie James Dio: Considering his next career move.

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DOKKEN

Mark Weiss/MWA



Don Dokken: "Dokken is just a rock-and-roll band as far as I'm concerned."

by Rick Evans

When a band's last two albums have sold more than 500,000 copies each, and their most recent national tour garnered rave reviews from coast to coast, they shouldn't have an identity problem. But don't tell that to the guys in Dokken. Despite the success of their **Under Lock And Key** LP and subsequent tour, these Los Angeles-

based metal merchants remain relatively faceless in rock-and-roll circles. No, we're not saying you wouldn't know Don Dokken or George Lynch if you ran into one of them at the local 7-11 but — honestly now — if you had to describe Dokken's music or onstage image in one word, what would it be? Even the band members have trouble with *that* one.

"It's true to a certain extent that we're a very

difficult band to classify," guitarist Lynch stated, "but we like it that way. I know it might be easier to identify us if all we did was play metal rockers or ballads, but since we do that and more, people don't know exactly how to deal with us. That's fine with me. I hate the idea of critics or anybody else dismissing us easily."

Despite their hard-to-categorize image however, Lynch, vocalist Dokken, bassist Jeff

Dreams Of Greatness

"I hate the idea of critics or anybody else dismissing us easily."

Pilson and drummer Mick Brown have carved out a niche for themselves in the rock world. It's taken them only three albums — **Breaking The Chains**, **Tooth And Nail** and their latest, **Under Lock And Key** — to establish themselves as the finest purveyors of rock's unique subgenre, melodic metal. While that very phrase may tickle the funny bone of less-astute rock pundits, the Dokken boys have proven on such numbers as *In My Dreams*, *Alone Again* and *The Hunter*, that metal need not be thrashing chords and screamed vocals.

"My background has always favored a great deal of melody in music," bandleader Dokken explained. "The kind of bands I always admired were people like the Scorpions who managed to balance their power with a lot of emotion and melody in their songs. Who says every hard-rock tune has to have two chords? That's ridiculous. I don't know if I even accept the classification of heavy metal for this band. We certainly have our metal side with George's guitar-playing, but Dokken is just a rock-and-roll band as far as I'm concerned. And it's a very good one at that."

In light of the band's recent success, it's difficult to believe Don struggled for nearly five years to get the band off the ground. To many, Dokken was the "godfather" of the L.A. metal explosion, with his earlier groups featuring people like Ratt's Juan Croucier (who appeared on **Breaking The Chains**) and Bobby Blotzer. Still, despite the talent his band possessed, Don had to travel to Europe to gain the recognition he needed to get the group's first album released.

"Back in the early '80s, hard rock wasn't happening at all in the States," the vocalist said. "Every label had their one rock band, and they didn't want to bother with any others. I had done quite a bit of work on **Breaking The Chains** by then, and I finally went over to Germany to do some work with the producer, Dieter Dierks (of Scorpions fame). The album finally came out in Europe, but it took another year before it ever saw the light of day over here. People look at the success we're having now and assume everything has been so easy. Well, they're wrong."

Even in the midst of their current glory, the press has continued to harp on the supposed hostility between Dokken and Lynch. It's been reported time and again that Lynch takes offense to seeing Don's name on the marquee every night, and we've all heard that Don has fundamental problems with Lynch's lifestyle and attitude. While there is some truth in those accusations, the two agree their feud has been blown way out of proportion, and that as long as Dokken continues to be an artistic and commercial success, their personal problems will

never affect the group's well-being.

"Sure, I get a bit annoyed when everything I see written refers to this band as Don's group," Lynch said. "Dokken is a band. We all write the material, and we share equally in the benefits we get. But when somebody is perceived as the leader of a band, as Don is, there's no way everyone gets the same sort of recognition. For some of us, that's a little hard to accept. But the fact is that all the talk of the war that goes on in this band all the time is a crock of shit. We get along well enough. It's the people who try to control what we do, like people at the record company or managers, who tend to give us a lot more trouble."

"George and I will never see eye to eye on most things," Don added, "but that's something we can accept as long as the band's doing well. If the last album hadn't become successful, I don't know what might have happened. The idea of breaking up the band and trying something else probably would have crossed my mind. But, for

us, the songs we make are like our children, and no matter how many personal problems we might have, we'll stay together for the good of the kids."

The honesty of both Don and George is admirable. But there is another area where neither is quite so open. When asked if Dokken is concerned more with financial gain or artistic achievement, Don only offered a sly smile and an admittedly evasive answer.

"That's a hard question," he said. "If you're asking if money is important to us, you can't expect me to say no. I've been in this business a long time, and it's really funny that people still think of us as an overnight success. So, yeah, if this wasn't financially rewarding, I don't know if I'd be busting my ass on the road for six months a year. I could stay at home and make a good living as a producer. But there is a feeling of achievement I get from this band that money really can't buy. I guess that's the most important thing." □

Mark Weiss



Jeff Pilson (left) and George Lynch: "We're a very difficult band to classify."



At The Crossroads

Change Of Address Signals Beginning Of New Era For Swiss Rockers.

by Rob Andrews

In every endeavor, whether sports, business or rock and roll, there are those who plod along almost unnoticed, slowly — if unspectacularly — building a successful career. Few heavy-metal bands have achieved international acclaim with less commotion than Krokus. Over the last decade, vocalist Marc Storace, guitarist Fernando Von Arb, and an ever-changing array of sidemen (which currently includes drummer Jeff Klaven, bassist Tommy Keiser and guitarist Mark Kohler) have created a consistently entertaining bunch of hard-rocking albums including *Metal Rendez-vous*, *The Blitz* and their latest, *Change Of Address*. While each has garnered gold status, Krokus has yet to become a chart-topping attraction. Recently, we asked the controversial Storace what it will take for Krokus to attain the superstar status long predicted for them.

Hit Parader: Marc, Krokus has been on the brink of major U.S. success for a number of years. What will put the band over the platinum plateau?

Marc Storace: We figure that if we just keep doing the same thing we have been doing for the last eight years in America, we will keep being more and more successful. We've had very steady progress over the years, and last tour we were able to headline all our shows for the first time. That was a very big thrill for us. With *Change Of Address*, we're one step closer to reaching that platinum level.

HP: But it seems that Krokus has had many opportunities to cash in on success and has failed to do it. Why will this time be different?

MS: The music on this record is very different for us. It's not the type of music you might expect from

Krokus. It's still heavy, but it's very danceable. The melodies are catchy, and that's something we've never tried before. We've changed our focus a little, trying to keep the strongest

"Other people in this business still look at us as outsiders."

parts of Krokus while adding new exciting styles.

HP: Krokus has always been in the middle of some sort of controversy. Either Motley Crue's Nikki Sixx is taking shots at you in the press, or other groups are saying you've ripped off bands like AC/DC. Why do people like to pick on Krokus?

MS: The reason is because we're not American and we're not British. If we were from one of those countries, we wouldn't have any of those problems. Other

people in this business still look at us as outsiders, even though we've been touring the world for many years. I don't like the fact that people have bad things to say about us because I don't think it's true. If Nikki Sixx wants to say bad things about me because his girlfriend left him for me, I can't help that. If people still want to compare our music to other bands, all I can say is "Listen to the new album." There are no comparisons.

HP: One negative thing people have said is that Krokus presents itself as a very sexist band. Will that change too?

MS: If you say we're sexist because we write about sex a great deal, well, that's what motivates us. We like women, and we try to present them in a positive way in our songs. Why else would we have recorded the song, *American Woman*, a few years ago? It was a tribute to the girls we met on tour. There's no doubt that American women are the friendliest anywhere. They like having a good time, and so do we. And as far as the other groups go, I see a lot of

that hard rock was very rare in concert halls.

HP: How do you react to the music those young groups are making, especially the metal bands that emerged from L.A.?

MS: I find what they're doing to be a little silly. Most of them seem far more concerned with what they're wearing and how they look in photos than with their music. That's not true for all of them, but then, I'd rather listen to dance music than those sort of groups.

HP: Krokus has gone through another lineup change with the addition of Tommy Keiser. Why does the band change every year?

MS: We're always looking to improve. But in all honesty, as long as Fern and I are there, Krokus will keep moving in the right direction. On the last tour, we had hired a bassist named Andy Tanas, but he was more interested in his own musical projects than in the band. He would sit in the back of the bus after a show and work on material for an album he was hoping to do. We wanted someone a little more committed to Krokus. Anyway, Tommy is Swiss, so he fits in better than Andy did. Having the right chemistry in the band is very important.

HP: Do you think Krokus has reached its peak level of popularity?

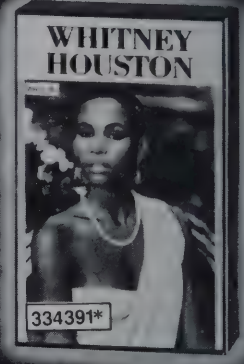
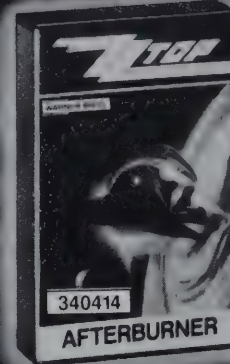
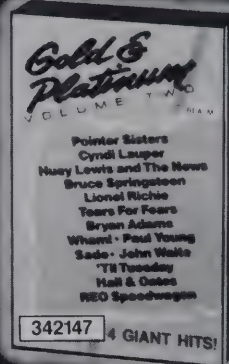
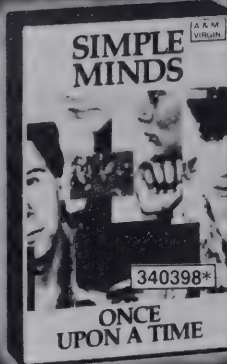
MS: I hope not, but that's hard to say. If we can get one of our new songs on the radio, I don't see any reason we can't become one of the biggest bands in the world. We're not singing about the devil, and we're not spilling blood onstage, so we're actually one of the more conservative hard-rock bands. The songs are there for us to become very big. All we need is for people to listen. □

pretty girls on their album covers, so we're not that much different — at least in that regard.

HP: How has the hard-rock scene changed for Krokus over the last eight years?

MS: When we first came over to America, it was very hard for us to find a tour. There weren't many hard-rock bands around. Today, that's one of the big differences. Everywhere you look there are young bands who are trying to become successful. I think that's great. People tend to forget that it wasn't too long ago

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342220* ATLANTIC PETER FRAMPTON PREMONITION	342790* WARNER BROS. BLACK SABBATH FERRIS BUZZ SEVENTH STAR	339978 ATLANTIC ORIGINAL SOUNDTRACK WHITE NIGHTS	341636* EPC MIAMI SOUND MACHINE PRIMITIVE LOVE	340833* ATLANTIC MIKE + THE MECHANICS	340661* ELECTRA DOKKEN Under Lock And Key
342105* COLUMBIA BANGLES Different Light	336689 WARNER BROS. STING DREAM OF THE BLUE TURTLES	336446* COLUMBIA HOOTERS NERVOUS NIGHT	326629 COLUMBIA Bruce Springsteen Born In The U.S.A.	341339* EPC CHARLES SEXTON PICTURES FOR PLEASURE	338616 MCA ORIGINAL SOUNDTRACK FROM THE TELEVISION SERIES MIAMI VICE
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339291 COLUMBIA JAMES TAYLOR That's Why I'm Here	328435 WARNER BROS. BLACK SABBATH PURPLE RAIN PRINCE AND THE NEW POWER GENERATION	293597 ATLANTIC LED ZEPPELIN Houses Of The Holy	333294 ELECTRA THE FIRM	337709 EPC EXILE HANG ON TO YOUR HEART	338558 ELECTRA DAN SEALS WON'T BE BLUE ANYMORE
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by Charley Crespo

Y&T'S DAVE MENIKETTI

Dave Meniketti listens to lots of music on the road and at home, but after another magazine recently sensationalized his opinions of other guitarists, he was a bit reluctant to slag anyone in public. We presented him with a batch of recently released 45s, and found his reviews to be rather diplomatic.

That's The Stuff Autograph

These guys were part of a band called Wolfgang that used to play with us back in Los Angeles. I like this tune actually. The first time I heard it was in my car back home between tours. It never got any play after that. The singer is influenced by David Lee Roth. They're friends.

Goodbye, Night Ranger

These guys are friends of ours. They're from our area. Brad Gillis used to live down the street from me. This is the first time I've heard this. It sounds like they haven't gotten to the chorus yet. Oh, that *was* the chorus. This doesn't sound like one of their songs actually. Usually they have some meat, more ballsy guitar to their melodic stuff. This is very folksy for them. It sounds like an Irish folk song. Kinda boring. It's a lazy day kind of song. It's got to be one of their more laid back songs. I almost wouldn't know it was theirs. There's nothing too hooky, regardless of the style of music. It's just a song, nothing incredible. They've done better.

Sex As A Weapon, Pat Benatar

Flat Benatar. She always gets a good production, a good sound. I don't have much to say about this. It's almost like a filler rock-and-roll song from Pat Benatar. It's not an incredibly

catchy melody. I like her husband's guitar-playing. It sounds like any old Pat Benatar song that wasn't a special cut off the album. Not bad. It's a rock-and-roll tune, that's about it.

Sara, Starship

This is the first time I've heard this. I like Mickey Thomas' voice. I like this already. I'm a sucker for ballads. That's an interesting drum sound, a snare echo. I bet this will be a big song for them if it's a big video for them. Radio loves to play ballads. It almost reminds me of Hall & Oates. It has a flavor of that, but not because it's called *Sara*. Yeah, I love Mickey's voice. He did a good job on that. I like that.

Home Sweet Home, Motley Crue

Here's a bunch of guys I know well. We toured with them most of 1985. On the last night of the tour, at the beginning of this song, one of our guys came out in just a jock and flashed them, and then we let out four chickens dressed as

Motley Crue on the stage, with Spandex around their wings. We tried to spike one of their feathers, but it didn't work. This song is a departure for them, but they pull it off real well live all the time. It's a good tune. Vince (Neil) shows he can sing a song besides his rock-and-roll screams. It's got a cool vibe. The drummer gets up and starts the song on piano. I like this song, and they did a good job. I take back the misquote about Mick Mars' guitar-playing.

Perfect Way, Scritti Politti

I love this song. The first time I heard this, Tommy Lee of Motley Crue and I were on a plane. He stuck the headphones on me, blasted it and said, "this is incredible." He sang the song to me, doing all the drum sounds with his hands. The production is incredible — it's superclean and superfunky. These guys are white and they used a real drummer. It sounds like synth drums, but it's not. Great drum sounds, great all-around. The only thing is they bury the voice a bit, but that's a technicality. The song is great. It gets me up and makes me want to move around. I love funk. If I was a bass-player, I'd want to play this all the time. I could play that all day and funk out. It was number one in England.

These Dreams Heart

I heard this because we toured with them. They play real soft onstage which is the opposite of what we do. The singer's great. Leonard's (Haze, Y&T's drummer) biggest influence is in Heart, Denny Carmassi. He used to be in Montrose. They were all from the Bay Area. Our whole crew would sit in front of the stage, watch Ann (Wilson) and drool. Nice song, but not one of the strongest on the album. That's why it was released fourth. It's just a good song, nice and easy. They don't need any help from this. The album was already number one. I was surprised they didn't write anything on the record.



Dave Meniketti: "Tommy Lee of Motley Crue stuck his headphones on me and said, 'This is incredible.'"

Dave Trahitz

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BORN AGAIN

Ebat Roberts

by Andy Secher

The rumors started shortly before their appearance at Live Aid last July. Word spread like wildfire throughout the rock world that Jimmy Page, Robert Plant and John Paul Jones were willing and anxious to work together again under the moniker they once proudly shared — Led Zeppelin. At that time, Jones, the most accessible of the former Zep members, said he would not doubt that the band would play as a unit again in the future. "I once would have said, 'Never,' to a question about us performing together but now, anything is possible."



"Led Zeppelin" at Live Aid (left to right): Robert Plant, Paul Martinez (bassist in Plant's solo band), John Paul Jones, Tony Thompson, Jimmy Page.



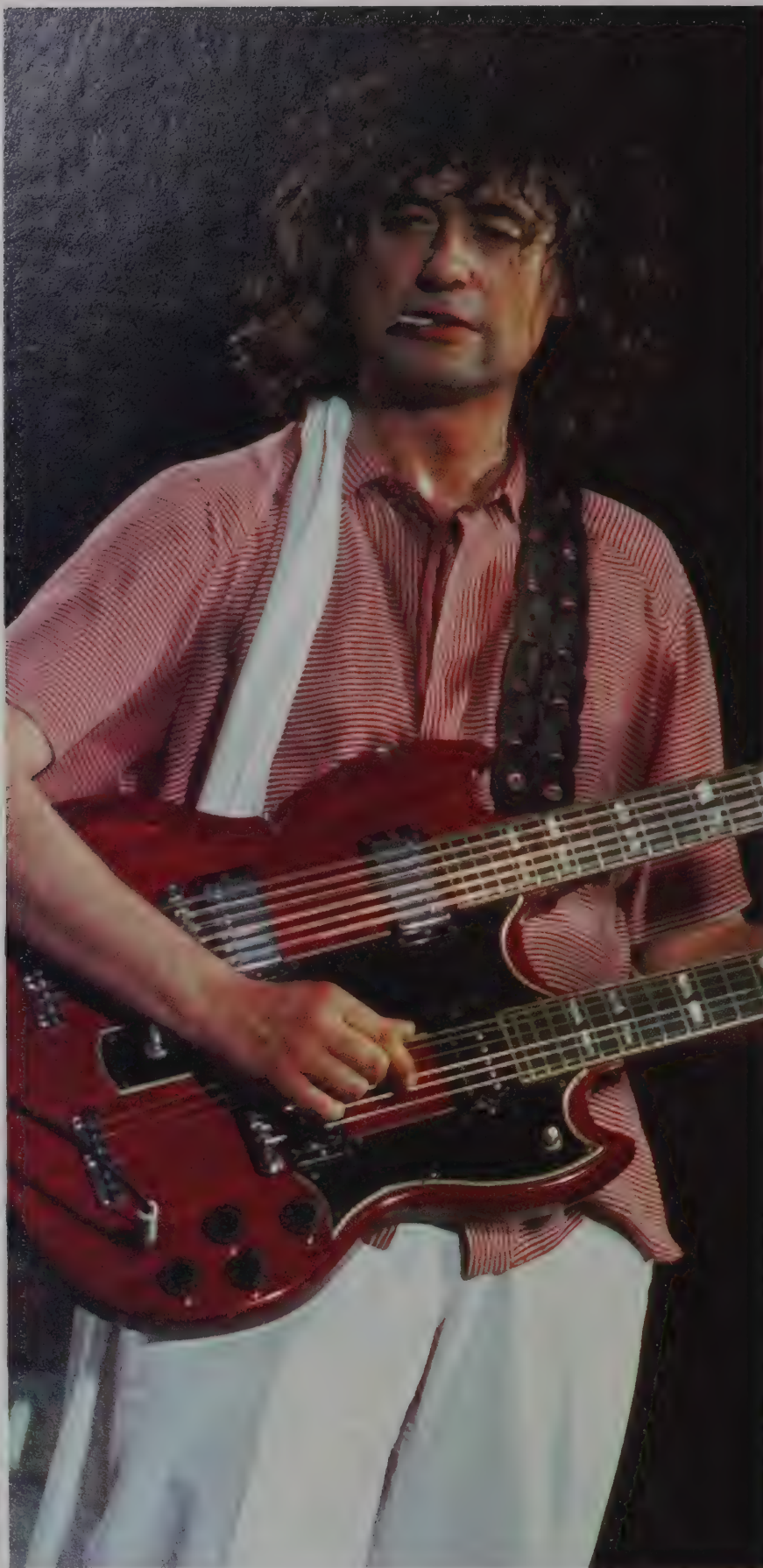
Robert Plant: Will he sacrifice his solo career for a return to Zeppelin?

Despite other commitments, like Page's current band, the Firm, the three stayed in close contact over the ensuing months before agreeing to go into a London recording studio in late January to work on a "top-secret" project. Joining the trio was noted session drummer Tony Thompson, who had performed with the reformed Zeppelin at Live Aid. Could there be any question that the mighty Zep would soon be flying high again?

"People make so much of a group of friends getting together to make some music," an obviously bemused Page said when confronted about the countless reunion stories. "We've always had a very good chemistry between us, and quite simply, we enjoy making music together. What will become of that music is anybody's guess. Our intention is not to make albums or convince people that Led Zeppelin is back. We all have other

commitments at the moment. Can't people accept things as they are?"

The obvious answer to Page's naive query is a resounding "NO!" As the ultimate heavy-metal band — the group who gave the genre its shape and structure — Led Zeppelin and its status is major news. In the wake of the recent re-emergence of groups like Deep Purple, Yes, and Aerosmith, the possibility that Led Zeppelin will end their six-year



Debra Trebitz

Jimmy Page: "I never realized how much I'd miss playing in front of an audience."

absence from the rock scene is not only exciting, but in some quarters, expected.

"I've always kept a thought in the back of my mind that if the situation was right — that they felt enough time had passed since the death of John Bonham — they would make music again," a spokesman for the group's record label stated. "Their reasons would be the best. I know for a fact that none of them needs the money, which was the admitted cause for a lot of recent group reformations. They would be doing it because of the music. I know the thought of Led Zeppelin making music again is very exciting. The growth in all the members over the years would definitely make the music richer and better than ever."

So exactly what is the chance that Led Zeppelin will again record and tour? Evidence gathered from a variety of sources says the answer to the first part of the question is there may be new Led Zeppelin music on vinyl by fall. A number of recording sessions have already been held, and a studioworker lucky enough to be present at one session reported the music emerging was "loose, kind of bluesy and raw. If anything, it was more similar to early Zeppelin than anything else."

While this report may have only been a critique of a jam, stories of the band's upbeat attitude and fun-loving interaction only bode well for future plans. Of course, as Page stated, before any definitive recording — let alone touring — efforts can be finalized, the band's current commitments must be shelved, at least for a short while. While Plant has enjoyed a successful solo career, a return to the Zep fold would not seem out of character. For Jones, whose recent career has involved writing classical-oriented pieces and movie soundtracks, a return to Zeppelin would be welcome. That leaves the always-enigmatic Page. His recent work with the Firm, including the release of the band's second LP, **Mean Business**, and a massive tour, indicate that his time and commitment lie elsewhere. But after a nearly five-year hiatus from the rock world following Zeppelin's 1980 demise, Page seems more anxious than ever to keep busy.

"I never realized how much I'd miss playing in front of an audience until I tried it again," he said. "Now, I can't get enough of it. I know now that the people really do feel a certain love for me, as I do for them. That's a special feeling I'll never grow tired of."

Would Page give up the Firm's escalating career for a Zep reunion? Would Plant sacrifice his oft-discussed "artistic freedom" to reprise his role as the voice behind *Stairway To Heaven* and *Whole Lotta Love*? The answer seems to be that if the situation were to remain flexible, and all participants weren't tied down permanently to a revitalized Zeppelin, all would be willing.

"Led Zeppelin was always great fun,"

"Working with Tony is awesome," Plant said shortly after the band's four-song performance at Live Aid. "He's been

"People make so much of a group of friends getting together to make some music."

a fan of ours for a long time, and when we rehearsed, he actually seemed to know the material better than the rest of us. I don't think anyone can ever replace Bonzo, but Tony is a very special performer. It makes no sense to even compare men of such skill."

With a new member and an additional six years of musical knowledge on their

side, what can we expect from Led Zep-
pelin in 1986? Judging from such recent
Page compositions as *Fortune Hunter*,
and Plant's willingness to attempt material
from the '50s blues of the Honeydrippers
to the eclectic stylings of his recent solo
LPs, the answer is that we can look
forward to material of unique substance
and style.

Even in their mid-70s glory days, Zeppelin was always the most unpredictable of bands, a group willing to put acoustic ballads alongside metal anthems, and place gothic fairy tales next to blues-based rockers. That varied approach would surely continue on any new group efforts, showcasing not only the band's wide-ranging instrumental skills, but their mastery of virtually every musical style.

"The key to Led Zeppelin was that nothing was ever out of the question," Jones stated. "Ideas would be rejected or changed, but no one would ever say, 'That's too wild for us.' The greatness of Zeppelin was that we managed to maintain our following while never maintaining a predictable sound. We lived to experiment. If the opportunity ever comes where we can do that again, I'd love to see it happen." □



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On The Road To Platinum

BON JOVI

Mark Weiss/MWA

Bon Jovi and Richie Sambora: "We work together on a lot of our songs."

New Jersey Native Plots Path To The Top.

by Paul Hunter

Jon Bon Jovi is getting a little tired of hearing that *this* is the year his band will blossom into a superstar attraction. Not that Jon doesn't appreciate the confidence shown by those around him, but with every claim, the pressure on Bon

Jovi grows. That stress has forced the handsome 25-year-old New Jersey native deeper and deeper into a personal hell that sees him spend virtually every waking hour writing, recording and worrying. No, creating music has never been easy for Jon Bon Jovi but, as he recently told us, the fruits of his work — fame, fortune and critical acclaim — are well worth the effort.

Hit Parader: Jon, how tough is it for you to put together a new album?

Jon Bon Jovi: It's very tough. Every note I write is like taking a drop of blood from my system. All I can do is laugh when I hear about guys like Springsteen who write dozens of songs they don't even use. I can only dream about being that prolific. For me, every song is a very painful experience. I have to pour every ounce of my concentration and heart into it to make it work.

HP: Are you always satisfied with the results you achieve after putting in such a herculean effort?

JBJ: Always satisfied? Hell, I'm usually never satisfied. Even when we've finished recording a song, I can always say, "Oh, I wish we had put an extra vocal harmony there, or an acoustic guitar here." That's just the way I am. I don't know if you'd call me a perfectionist, but I do take what we do very seriously. I can be driving in a car, and if one of our songs comes on the radio, I still hear things I'd like to change — though I must admit I'm always thrilled to hear something we've done on the radio.

HP: How about the new album? How does it differ from what you've done in the past?

JBJ: I don't know if "different" is the right word to use. It's a better album because we know what the people expect from us and what we expect from ourselves. We've matured as a band over the last year or two. We know what kind of song sounds good when we play in an arena, and what kind sounds good over the radio. Hopefully, we've recorded a bunch of songs that do just that. It's a good record, I know that.

HP: With radio and MTV really cracking down on hard rock, did you want to make this album more commercial?

JBJ: I can't be quite that calculating about our music. We've been pretty lucky over the last couple of years with what we've done, and I don't want to change that much. I'm very comfortable with the music we're making, and I know the other guys in the band are as well. If you start worrying about the radio or MTV, you'll really drive yourself crazy.

HP: How are you anticipating your first headlining tour?

JBJ: We're really looking forward to it. We have enough material to put on a real good 90-minute set. We've been doing some headlining in Europe and the Orient, and I always felt a little uncomfortable about that. But now, with three albums under our belt, there's no

way we won't headline everywhere we go. We're very confident now. We know we're good enough to headline the big places.

HP: How do you think your voice will hold up doing 90 minutes a night?

JBJ: No problem — at least I hope not. I used to do a lot more than that in clubs every night, so the idea of playing 90 minutes isn't very intimidating. People seem to forget that we paid our dues to get here. We didn't start the day before the first album came out. We were playing in clubs for a long time before that.

HP: Do you ever miss the intimacy of the small clubs?

JBJ: Not really. It used to be fun hanging out with my friends before or after a show, but I started performing long before I was old enough to drink, so I didn't get the chance to really enjoy the clubs that much. My friends and I were always stuck near the emergency exit, so the club owner could get us out in a

hurry if there was a raid or something.

HP: How is it now when you go back to those places? I bet they don't treat you the same way now that you're a star.

JBJ: Well, I hope I don't come across with an "I'm a star" attitude. I don't like that in other people, so I don't want to have it myself. I think most of the people I know from back home would laugh in my face if I had an attitude like that anyway. But I don't get that much time to hang out anymore. Either we're on the road, or we're working on new material. I wish there was more time to relax.

HP: But we've heard stories about what goes on with you guys on the road. You're not exactly suffering.

JBJ: Hell no! We're having a great time. The last thing I want to do is sound like I'm complaining about anything. I love every second of what we do. And we sure do have a lot of fun on the road. Our fans are

real friendly, and we try to be as friendly as we can to them — especially the girls. We've had some wild scenes on the road. We've busted up bars, gotten laid in the backs of cars, and ruined a couple of hotel rooms. We're young, we're healthy, and we're happy.


HP: If you could change anything about your career up to this point, what would it be?

JBJ: That's a hard one. Things have gone pretty well, so I don't know if I'd change anything. Maybe I'd like to find it easier to write songs, and I'd love to have a big hit single, but those things will come eventually, I hope. It's important to always have goals to shoot for. If we reached all our goals right away, we might not be having as much fun now. But I guess we'll always have new goals. Right now, the goal is to make this album as good as it can be, then go out there and give the people the best show they've ever seen every night. □

Mark Weiss



Jon Bon Jovi: "I'm usually never satisfied."



JUDAS PRIEST

Bob Leafe

Rob Halford: "This album has Judas Priest playing rock and roll the only way we know how."

Cranking It Up

British Bashers Unleash Age Of Turbo Metal.

by Paul Hunter

In the world of popular music, where constant change is perhaps the only thing one can count on, it's nice to know Judas Priest will always deliver what's expected of them. Of course, their music has evolved and improved over the last decade, but at the heart of the band's appeal is the same fire-and-brimstone metal message that rocked the world on the classic albums, **Sin After Sin** and **British Steel**. Now, with the release of

their latest LP, **Turbo**, the Priest has unleashed yet another salvo of what has been called the most lethal punch in rock.

"We don't play metal, we live it," vocalist Rob Halford said, explaining Priest's continued affection for overpowering chords and full-tilt vocals. "Bands that continually change the music they play are bored with what they're doing. They're searching for something that can give them artistic satisfaction. We already have that. We've known from day one what Judas Priest is

all about and we've rarely, if ever, wandered from that. This album is no exception. It's Judas Priest playing rock and roll the only way we know how."

"This record starts the age of Turbo Metal," jovial guitarist K.K. Downing added. "It's a big step forward for us. The music is not that different in attitude, but the message of the songs is very positive this time. Also, we recorded the album digitally for the first time, and that gave us an incredible benefit in getting

the sound we wanted. I don't think it's hard to argue that this is the best album we've ever done for a number of reasons. The songs are great, the playing is exciting and the recording quality is phenomenal."

Upon listening to **Turbo**, it's easy to understand the band's enthusiasm. Their latest LP rocks with a power and style that is unmistakably Judas Priest, yet it bears a new, experimental quality that shows the band is still anxious to add new elements to their always-awesome metal sound. Recorded at Compass Point Studios in the Bahamas (the same studio used by AC/DC and Iron Maiden on recent LPs), **Turbo** indicates Priest's creative vision is only now reaching its limits.

"We had grown a little tired of the recording facilities on Ibiza (the Spanish island where the band recorded both **Screaming For Vengeance** and **Defenders Of The Faith**)," guitarist Glenn Tipton explained. "Sometimes you can become too comfortable with your surroundings, and the edge on the music isn't as sharp as it should be. It's very easy after a while to sit in the sun and relax, and take making a record for granted. That's why we went to Compass Point this time. The weather's still nice there, which is something we like, but the facility really makes you concentrate on your productivity."

"This is the first album we've ever done where we actually had a great deal of material ready before we even went into the studio," he added. "The reason for that is we took most of 1985 off from touring. That allowed us to concentrate on

"We don't play metal, we live it."

writing a great deal of new music. The creative juices were really flowing for all of us, and by the time we got into the studio, we had an incredible amount of material ready to be recorded."

As has been well-documented in **Hit Parader** in recent months, the band's original plan was to use that extra time to record a special double album. In fact, the group put down 18 tracks in the studio, only nine of which eventually made it onto **Turbo**. According to Tipton, the group will most likely hold onto the unused tracks and re-record them for their next LP.

"It's always been an unwritten rule of ours that once we pass on a song for whatever reason, we never go back to it," he said. "There are dozens of old Priest tracks collecting dust in our closets. This time, however, it's a very different matter. We did not pass on these tracks. We had every intention of releasing them. It was the record company who stepped in at the last minute and told us they couldn't release a two-record set. So we had to pull some of the album's finest tracks."

"We wanted to keep the tone of the album similar throughout," Downing added. "Some of those songs had a much more somber attitude, and since this album was going to be a springtime release, we wanted it to have a very upbeat feel. If we were going to play a summer tour, we didn't want to sing about storm clouds and disaster."

Speaking of the road, those who've been fortunate enough to see Priest's latest tour extravaganza know the band has pulled out all the stops this time 'round. Always one of the most theatrical bands in the rock universe, the band has created the heavy-metal equivalent of Disneyland, with enough stage props to entertain the eye and enough music to entertain the ear.

"We put almost as much thought into our stage production as we do into our music," Halford stated. "When we write and record a song, one of the first things we ask ourselves is, 'How will it sound onstage?' This time, we knew the new songs would sound just incredible, and we've tried to create a stageshow that works in conjunction with the new material. It's the type of show that has to be seen to be believed."

"We think that each year we've improved the stage production," Downing added. "And this time, it's very important to us because this album sounds so much better. We figure the look of the show should match the sound of the album. After all, this is the 10th studio LP we've done, and it's our 10th anniversary of touring America. Don't you think that's enough reason to celebrate with something special?" □

Paul Natkin/Photo Reserve Inc.



Downing, Halford and Tipton: "Our stage show has to be seen to be believed."

FIONA



Picture Perfect

Beyond The Pale Signals Next Step In Singer's Quest For Success.

by Andy Secher

*Attractive, vivacious, talented — Fiona's got it all. Following the success of her 1985 debut LP and the single, Talk To Me, the pint-sized rocker has turned her attention to a variety of fields, appearing on TV's **Miami Vice**, as well as on the silver screen in **Rocker**. Despite her hectic schedule, however, rock and roll remains her true love, a fact evidenced by her latest LP, **Beyond The Pale**.*

Hit Parader: How do you balance a burgeoning acting career with your love for music?

Fiona: When I was 18, I was really torn between getting into acting and staying with music. That's when I decided to put all my efforts into my music. I'm so flabbergasted by what's been going on with my acting. I got the **Miami Vice** part because the producers saw my music videos and some tests I did for a movie. I never really tested for the TV part at all. They just came to me and asked if I wanted to do it.

HP: The episode you starred in aired last February but, if I recall, you played a prostitute who goes around murdering people and kills herself in the final scene. Pretty heavy-duty.

Fiona: (Laughs) No kidding! The ones who reacted very strangely were my parents. I didn't think anything that was on the show was too bad — it was actually pretty mild — but they didn't think so. I think they thought I was hired because I was so believable as a hooker. They were quite upset by what they saw, even though I tried to prepare them for it.

HP: Does working onstage in front of thousands of people every night prepare you for going in front of a camera?

Fiona: Not really. I feel pretty comfortable in both situations. But where I have trouble is remembering the physical things you have to do when you're acting. In rock and roll, you're free to do pretty much whatever you want onstage, as long as you remember what you have to sing. When you act, you have to remember your lines, which is no problem for me, but you also have to remember your physical actions, which is very tough. If you pack your underwear in a suitcase a certain way in one scene, you better do it the exact same way if they reshoot the scene. It's crazy.

HP: Let's talk about your new album. Why did you call it **Beyond The Pale**?

Fiona: The title makes an allusion to a lot of different things in my life. The name Fiona means pale, and this record is also beyond my first record in many ways. It also means that things are a little out of control, and the album was just that because there were a lot of problems within the band when we were recording. We had a lot of personal things going on, and there were emotional hangovers everywhere you looked. In fact, I was thinking of calling the album **Emotional Hangover**.

HP: Did those personal distractions make it difficult to create good music?

Fiona: If anything, it made it easier because everyone threw themselves totally into the project as an escape from their problems. We all had so much emotion and energy stored up that the music became our best release. You can hear that on a lot of the tracks.

HP: After your first album, you were more or less billed as a heavy-metal singer. Do you feel comfortable with that classification?

Fiona: Yeah, I love metal. But this album is more state-of-the-art in terms of recording techniques. Because of the first album, we had a bit more money to work with this time, and we used every cent of it. We really took this record to outer space. There's so much going on all the time. This record covers a lot more bases, but the hard-rock side is still definitely there. I'm a metalhead, so I want loud music on my albums. But there's some different stuff on it as well.

"This record covers a lot of bases, but I'm still a metalhead."

HP: Do you have any favorite tracks on the album?

Fiona: I like 'em all, but if I had to choose one or two, they'd be *Tragedy* and *Hopelessly*. We'd been doing a version of *Tragedy* live last year, but we did new vocals and recorded it. As it happened, I went through a very tragic period in my life right before we did that song, so it really did me a lot of good. And my emotion helped the song turn out the way we wanted it to.

HP: How difficult is it being a woman in the wild and wicked world of rock and roll?

Fiona: It's tough in certain ways because people don't expect you to be in charge of your own life. As an example, I had a relationship with Donnie Kesselback, the bassist in my band, and just because we were together, everyone assumed Donnie was taking care of everything for me. As it happened, we broke up while we were on the road last year, and I'll never forget when we went to this amusement park in the tour bus, and the band left without me. Everyone just figured I was with Donnie, and the truth of the matter was that we weren't even talking at the time. So there I was, forced to walk for miles in the dark back to the hotel by myself. That happened only because I was supposedly somebody's girlfriend. I mean, this was my band. I was paying for everything yet they left me behind. That made me realize I needed a new road manager (laughs).

HP: You're a very independent person, aren't you?

Fiona: Yeah. I live by myself in New York, and I do everything for myself. I realize that I do need a bit of protection, especially on the road, but I feel in control most of the time. The fans are almost always nice, and I really appreciate them. But I'm learning what I should not do as a woman in this business. I guess it's all part of growing up. □

Kick Axe

metal madness

Canadian Rockers Return With **Welcome To The Club.**



Kick Axe (left to right): Victor Langen, Ray Harvey, George Criston, Larry Gillstrom, Brian Gillstrom.

by Rick Evans

There's something about Canada that seems to tickle the collective funny bone of America. Sure, it's big, it's cold, and it's the home of all those hockey players with no teeth. But it's also the place where some of the finest contemporary hard rock is being produced. So stop laughing at visions of endless tundra (heard any good tundra jokes lately?) and Moosehead beer, and *start listening*. If you do, one of the bands you'll probably pick up on is Kick Axe, one of the Great White North's most proficient metal configurations. You won't find any pretentious art rock here, and there are no dance rhythms within earshot. These guys play rock and roll the way it's supposed to be played — loud, fast and hard.

"We're not into trends or things like that," lead guitarist Larry Gillstrom stated. "That's not to say we don't keep on top of what's happening in rock and roll, but the fact is we're going to play the kind of music we like whether it's what's in at the moment or not. There's always people who want to listen to rock music, and those are the people we're interested in."

The band's latest attempt to appeal to this hardcore rock market is **Welcome To The Club**, a shining example of rock executed with style and power. Sure, we've all heard the riffs that adorn

such wall-shakers as *Hellraisers* and *Too Loud... Too Old* a million times before. But since when is heavy metal a medium of creativity? Kick Axe do what they do very well, and they seem to be having a heck of a time doing it. And after all, isn't that what *really* counts?

"We do really enjoy what we do," said Gillstrom, who's joined in Kick Axe by his drumming brother Brian, vocalist George Criston, bassist Victor Langen and guitarist Raymond Arthur Harvey. "I think you can tell when a band is having fun and when they're just doing a job. That's true both onstage and in the studio. I think everyone has been to a concert where you know the guys up there would rather be back at the hotel sitting around the pool than onstage. So far, we haven't had any problems like that. We haven't been around long enough. Give us some time."

"Actually, I don't think that could ever happen to us," he added. "If anything, we have too much fun playing music. We'd rather do that than anything else. We've avoided most of the other temptations of the rock-and-roll lifestyle, so music is what's left. We're very proud of this album. **Welcome To The Club** really shows how we've grown as a band."

Having spent more than half of the last year on the road touring the world with groups like

Judas Priest, the Scorpions, Helix, Night Ranger, Ratt, and Krokus, Kick Axe couldn't help but mature as a rock unit. As Gillstrom was quick to explain, life on the road gives a band an entirely new perspective on its music.

"When you get up in front of 10,000 people, especially when you're the opening act, you can learn some big lessons very quickly," he stated. "The people have paid to see the headliner, and you usually have to prove yourself to them in a hurry. Most of the time, the crowds just want to be rock-and-rolled, and if you can do that, they're with you. But sometimes you'll run into a hostile bunch and have to win them over. I've got to say that we've been very good in that regard. No matter what the response given us when we go onstage, by the time we leave, everyone's cheering. To us, that's the biggest accomplishment of all."

"But you learn from everything when you're on tour," he said. "If you keep your eyes open, a lot of what goes on around you can be put to good use. There are lots of song ideas to be picked up — and lots of girls to be picked up as well. The simple fact is that we're all very excited about Kick Axe at the moment. We love the album, and we're looking forward to getting back out on the road. Right now, everything is going just the way we planned it." □

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GARY MOORE

The Axe Master

Irish Legend Attempts U.S. Invasion With **Run For Cover**.

by Charrie Foglio

When one talks about great hard rock guitarists, the names of Van Halen, Rhoads, Malmsteen and Blackmore never fail to be mentioned by even the most casual fan. To real metal experts, however, perhaps the ultimate rock guitarist today is an Irish-born axe slinger named Gary Moore. During both his stint with Thin Lizzy and his solo career, Moore's burning, faster-than-light style has won thousands of converts to his nimble-fingered sound. Unfortunately for us, most of those fans reside in Europe, and Moore's State-side recognition has been anything but overwhelming. But now with the release of his latest LP, *Run For Cover*, the dark-haired guitar master hopes all that will change.

HP: You haven't toured America in four years. Why the delay?

Gary Moore: Nobody really knows me in America, because my record company hasn't done all they could up until now. I think that they're very enthusiastic about *Run For Cover*, so maybe now it will happen. It's happened everywhere else, so hopefully these people will get up off their butts and do something.

HP: What if they don't get behind the album, are you still not going to tour America?

GM: To be quite honest, I don't want to go back to America unless they do something with the album. I'm not going to go over there and sell 80,000 records when I could be here where people want to see me. I also could get busy working on the next album, which to me is more important than riding around on a tour bus in the States. If *Run For Cover* does well there, I'll come out to tour in December of '86 and early '87. I really hope it does.

HP: There had been rumors that if you were to tour America Phil Lynott was to have joined you on the tour. You two were very close.

GM: We were very close for a very long time. As you might know Phil and I were in Thin Lizzy together and we also recorded a song together called *Empty Rooms* off of *Run For Cover*. I was on Christmas vacation with my wife when I heard that he died. His death surprised me, I was aware of his drinking and other vices, but it just wasn't

something I expected. And he has a wife and child, it's all very sad. I will miss him a lot.

HP: Does being born in a politically tense city like Belfast play an important role in your music making?

GM: I would imagine that it did affect me in some ways, I lived in Belfast up until the time of the 17 year war and moved over to London with Phil and my first band, Skidrow. But my father still remains there so I'm constantly in touch with Ireland. But, you can listen to what I do on any level you want. You can listen to it for the guitar, or listen to the songs. Or you can just bang your head to it, or listen to the lyrics, it's up to you.

HP: You've stated that you want more recognition as an artist, yet you refuse to compromise and jump on the Motley Crue, Ratt bandwagon. Why?

GM: First of all most people compromise just for the money aspect of things. I don't give a shit about cars and money or big houses. If I wanted a big house, I'd go out and buy one. It's always been up to me to do it the way I want to do it. That's why it's taken me until now to be recognized the way I am. I could have joined Ozzy a few years ago. There were a lot of things I could have done if it were just for the money. But obviously it's not America will find its place for me eventually without a compromise. □



Gary Moore (left) with the late Phil Lynott.

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Neil Zolzower

The Ratt Pack (left to right): Robbin Crosby, Juan Croucier, Stephen Pearcy, Warren DeMartini, Bobby Blotzer.

RATT

Don't Look Back

by Andy Secher

*Another tour is over. For eight solid months of grueling roadwork, Ratt traversed an estimated 50,000 miles as they crisscrossed North America, then Europe and finally Japan on their **Invasion Of Your Privacy** jaunt. Now, one would think the Rocking Rodents would be looking forward to some much-needed rest and relaxation. Wrong! There's never an off day in the lives of Robbin Crosby, Stephen Pearcy, Bobby Blotzer, Warren DeMartini and Juan Croucier. As Robbin told us, while there's always time for a hearty party, the operative words for Ratt are "work, work, work!"*

Hit Parader: Don't you guys ever take a break? It seems like all you've been doing is touring and recording for the last two years.

Robbin Crosby: It has been pretty hectic, but the way we do

it, it doesn't seem like it's hard work. For us, headlining our first U.S. tour and going to places like England for the first time is still pretty exciting. And when we're working on music, it's done at a pace we can live with. I just came back from Hawaii, for example, where we were working on material for the third album. Some people might look at that as work, but hanging out over there and throwing a few guitar chords together really isn't too bad (laughs).

HP: When do you think the next record will be out?

RC: We're aiming for September. We don't want to rush things, but we don't want to sit on our asses either. If we can get it out by then, we'll probably go back to Europe and tour with Judas Priest, then come back home to really work the record for the winter. But that's still a ways off, and plans could change.

HP: You're talking about serving as an opening act for Priest in Europe next fall, and we know you opened for Ozzy in England last February. How did it feel to be an opening act after headlining your entire American tour?

RC: We had a lot of fun. We'd never really toured there before going over with Ozzy — just one show at Castle Donnington — so it was all new to us. The places we played there are all

these old theaters. They don't have the big modern arenas like we do here. All you need are a few stacks of Marshalls, and you go for it for 45 minutes. For us, it's like going back and playing places like the Whiskey in L.A. We love it.

HP: Getting back to the next album, how will it differ from the first two?

RC: It'll probably be a little looser and a lot bluesier. That's the music we really feel comfortable with. I know Warren's been working on some great stuff, and there's one new song called *One Good Lover* which I think is one of the best things we've done. Stephen's got some old things he's re-working, and I have some tricks up my sleeve too.

HP: What did you learn from the first two albums that you can put to use this time?

RC: This time, we want to make sure we can reproduce live everything we record. We don't want to run into the situation where we do something that doesn't sound good when we take it onstage, because Ratt is a live band first and foremost. The other thing we've learned is to keep things really loose. We can get things very polished in the studio, and sometimes that's not that good. Ratt wants to keep everything a little loose and a little sleazy. By doing that, the music will definitely have more feeling and emotion. Before, you had Ratt 'N' Roll. Now you're gonna hear Ratt 'N' Soul.

HP: Did it bother you that *Invasion Of Your Privacy* didn't produce a hit single like *Round And Round*? Do you want to have one on the next LP?

RC: I guess everyone always likes to have a hit single, but our basic attitude is, "Fuck radio." They're so fickle. They're totally behind you one minute, and totally against you the next. I don't think we really need a big smash single to be successful every time. The last album did real well, and everyone had a great time on tour — including the kids. So as far as we're concerned, another hit single would be real nice, but not something we're going to sell out our musical beliefs to get.

HP: Are there any new things you want to try this time?

RC: For Ratt, it's still business as usual. Why would you change horses in the middle of the stream, especially when that horse has been real good to you? We're very proud of what Ratt has accomplished over the last couple of years, and we're not the type of band who has to evolve and try something totally different every year. We're happy with the music we make and, for us, that's all that matters.

HP: Do you think success has come too quickly for Ratt? Have you even had the chance to sit back and say, "Holy shit, this amazing"?

RC: We haven't had the chance to kick back at all. We've been so busy that there's no time for anything except recording and touring. I mean, even when I get a few days off, I fly to New York to check out what's going on there. But the good part of it is that, by all of us keeping so busy, we don't have the time to



Robbin Crosby: "The next album will be a little looser and a lot bluesier."

develop a big head. I would hate to see any of us start to believe all the good things people say about us. All the guys in the band are still nice, and success hasn't changed anybody at all. That's the way we want it to stay.

HP: But you must occasionally say to yourself, "Hey, I'm in one of the biggest rock-and-roll bands around, and it's great."

RC: We enjoy all the side benefits of success. We enjoy dealing with the fans when we're on tour, and being treated really well when we come into a town. That's nice, and that's when I appreciate what we've accomplished. But I don't think any of us walk around with an attitude. That's not what this band is all about. Ratt believes we're all the same — as long as everyone likes to party just as hard as we do. □

King Cobra



Jeffrey Mayer



Vocalist
Mark Free

coiled and ready

Carmine Appice Leads His Blond Bombers Into Action.

by Andy Secher

The last year hasn't been a particularly kind one to new heavy-metal bands hoping to make it big on the rock scene. While it wasn't long ago that groups like Ratt and Motley Crue seemed to emerge at a record rate, it is much more difficult these days for young bands to get the one big break that can lead to instant stardom. One band hoping to change this alarming pattern is King Kobra, a Los Angeles-based quintet led by legendary drummer Carmine Appice, whose previous credits include work with Ted Nugent, Ozzy Osbourne and Jeff Beck. Recently, we traveled to Acapulco, Mexico, to converse with Carmine and vocalist Mark Free about Kobra's latest LP, **Thrill Of A Lifetime**.

Hit Parader: Carmine, the first thing one notices about King Kobra is that everyone except you has platinum-blond hair. Do you think the image may prevent people from fully appreciating your band's music?

Carmine Appice: I don't know about that. When I first came up with the idea for King Kobra, with everyone having blond hair, I knew it would be a great way of getting people to notice the band. I think it's worked. But people still recognize that the key to this group is the music we make. I've been playing music for a long time, and I know the worst thing that can happen is when people don't know who you are. With the look this band has, you can either love us or hate us, but you're not about to ignore us.

HP: Let's talk about how the band first got together.

CA: I met Mark when I was working with Rick Derringer, and originally the three of us were going to work on an album together. But then Rick decided he'd rather concentrate on some production jobs he had, so Mark and I stayed in touch, saying we'd work together someday. At the time, I was drumming for Ozzy, but that gig ended rather abruptly. When that happened, I said, "Enough of this shit. I'm gonna put together my own band." So I called up Mark and told him that now is the time for us to get together. We discussed the image I had for the band, and then we started finding guys who could fit into the look and sound I wanted.

Mark Free: We got tons of responses, but we knew we had to have a band that looked as good as it sounded. This is the age of video, so we knew we had to come up with something special.

CA: The pieces just fell into place. We

got two hot guitarists who look great, Mick Sweda and David Michael-Philips. And Johnny Rod, our bassist, just exudes a raw, sexual energy that makes him a star every night onstage.

HP: How do you feel your new album, **Thrill Of A Lifetime**, differs from **Ready To Strike**, the first King Kobra album?

CA: We learned with the first one that our label (Capitol Records) really doesn't know how to break a band like us. They've had a lot of hard-rock bands on the roster over the last few years — Helix,

"We know who our audience is, and we want to do music that will appeal to them."

Icon, W.A.S.P., Saxon — and they haven't done that much with any of them. We realized the label is a little more pop-oriented, so we decided to take the music in a little more accessible direction. I said to the guys that if we can't get on the radio, we're in trouble. We'll end up just another hard-rock band, and we're too good to have that happen. So on this one, we did songs that still have a rough edge to them, but things that could get on the radio and make people aware of who we are.

MF: That makes it sound a little too premeditated. We knew what we had to do, but the music that came out when we went into the studio came from our hearts. We didn't sit down to write softer material or harder material. We just got together and wrote new songs, and

these are the ones we came up with.

HP: How did touring last year in support of your first LP affect your decision to take the band in a more melodic direction?

CA: It made a big impression on us because we realized that a lot of our audience was female, which didn't upset us at all. So when we came back to record this album, we went to Spencer Proffer, who produced the LP, and said, "We know who our audience is, and we want to do music that will appeal to them." From there, things developed very naturally. A pop element came into the music, and that balanced out the metal aspect of our sound. The songs still rocked, but they were very catchy and upbeat.

HP: But you even have a rap tune on the album. Don't you think that's going a little far afield?

CA: Nah, not at all. Rap is cool, and *Home Street Home* is a real heavy track. It's something that really catches people off-guard. It's like what I was talking about before in regard to the way people look at the band. A song like that isn't easy to forget. When they hear a hard rock rap tune, they want to know who did it. It makes people very interested in what this band's doing.

MF: I like to think that one reason we cover a wide range of material is that I can sing a lot of different things. I can handle ballads as well as the metal tracks, and that makes life easier for the entire band.

HP: What's the wildest thing that happened to the band on the road last year?

CA: (Laughs) Well, we did have a wild time with these two chicks we call the M&M girls. We do this video thing we call KKTv when we're on the road. We'll tape the crowd, parts of the show — whatever we feel like — then play it on the bus. Well, in Minneapolis, we met these two groupies who were the kind of girls the band wouldn't touch, but the road crew would go crazy for. So naturally, being the cameraman, I had to go in and direct these girls with the road crew. Those chicks were willing to do anything! They did things that actually grossed me out, and that's hard to do. But that's all part of rock and roll. That stuff's been going on since the Beatles, and it will keep on going forever. All I hope is that King Kobra can be part of it for a long time to come. □

Lout to LUNCH

by Jodi Summers Dorland

Each month *Hit Parader* goes out to lunch with a rock and roll band to see if food really does make the man. This month's lunch munchers are those guys battling for *The Final Frontier*, Keel.

When a band has the opportunity to go out to lunch with *Hit Parader*, the column often evolves into a forum for one esoteric subject or another. Granted, Ted Nugent won't come out and say, "I want to talk about hunting," and Roger Glover will never declare, "Drinking's the subject," but at some point during an interview, you hit on a topic the artist or artists are particularly interested in. For the five members of Keel — vocalist Ron Keel, guitarists Bryan Jay and Marc Ferrari, bassist Kenny Chaisson and drummer Dwaine Miller — that subject happened to be money and the financial realities of a growing rock band.

Hit Parader: What are the rewards of playing rock and roll?

Ron Keel: Rock is its own reward. It's nice to have a group of people all working together for the same thing — coming up with great material and good vibes, and just enjoying making records.

Kenny Chaisson: We want to see what happens, and have fun while we're doing it.

RK: I'm happy just having a tape in my hand and saying, "This is mine." If it sells 10 copies, there are going to be 10 other people who are happy. If it sells a million, then there's going to be a million thrilled people.

KC: If it sells 10 copies, there are going to be five people that are very unhappy, not to mention the record company.

RK: As long as we continue to please ourselves and make money, I'm happy. I don't want to sound greedy, but it's nice to earn a good living. We were hurting for many years. We've all worked dirty jobs to feed ourselves.

HP: What kind of jobs?

RK: I've worked at carwashes, restaurants and construction work. I've cut my fingers to the bone slicing fish, cutting ceramic tile and doing whatever I could do to play rock and roll. All the guys were like that. When I met Bryan, he had a paper route. Kenny was putting together sinks or something like that.

KC: Lamps. I was working on an assembly line, building lamps.

RK: We've all done that kind of thing, and we find it makes you stronger and helps you appreciate what you've accomplished a lot more.

HP: You must have some wild stories from the days when you were poor, starving musicians.

KEEL

RK: Yeah, Kenny, Dwaine and I used to live in this rehearsal studio. It was a scumhole in a very bad part of L.A. The only advantage this place had was that it had a big room where we could rehearse at any time. The last time I was ever there was when my car got stolen.

Marc Ferrari: Somebody came into our studio and stole Dwaine's jacket, Ron's keys and his car.

Dwaine Miller: While we were rehearsing.

Bryan Jay: In the next room. Obviously we couldn't hear because we were playing.

MF: I've got another story. When I had just moved out of my family's house, I had close to \$100 to my name. A supermarket had a sale on Snickers bars — eight for a dollar — so I bought \$10 worth and that's what I ate for two weeks.

KC: We love Snickers bars.

RK: We all used to rely on Snickers bars, so when we became more popular, we added them to our rider. We had a case of them every night for the last eight months on tour.

HP: I take it finances have gotten better over the years.

BJ: We haven't made a whole lot of money individually, but the band is rich.

RK: We're putting a lot of our earnings back into our sets and back into our music. That's where we're going to make our mark, not by putting money back into our pockets. Success requires input on many levels, and Keel is dedicated to making it work all the way around. □

Jodi Summers Dorland

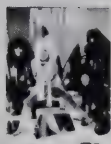


Keel: "As long as we continue to please people and make money, I'm happy."

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V-D-C-T-J
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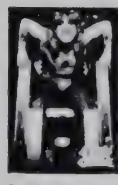
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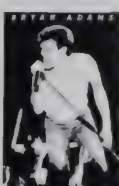
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Jimmy Page
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E-K-Y-Z



Bryan Adams
P-J



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Accept
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W.A.S.P.
V-D-C-T-J-S-P
A-X-K-Z-G



Ratt
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Jimi Hendrix T,J,S,D,P,A,X,B
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New Edition T,P
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Boy George & Culture Club T,J,P,X,A
Journey T,J,E,P,A,Z,Y
David Bowie T,J,P,D,A,E
The Clash S,T,J,P,E,X
Apollonia P
Jim Morrison T,J,S,P,A,E,B,K
The Who T,J,P,E,A,X,Z

Slade T,S
Hall & Oates T,P,K
John Cougar T,P
Paul Young T,S,P
Tina Turner T,P
Kick Axe T
British Flag T,J,B,A,E,D,Z
Skull T,B,A,E,X
Heavy Metal Rules T,J
Long Live Rock & Roll T,X
Pretenders P,S,C,E,A
Bruce Lee T,J,P
Genesis P,E,J,X
Prince P,T,J,A
Deep Purple P,A,T,J,K
Cyndi Lauper P,A,T
ZZ Top P,T,J,S
Power Station P,T
Bryan Adams P,J
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Zebra T,J
Rainbow T,J
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Grim Reaper K,T,B

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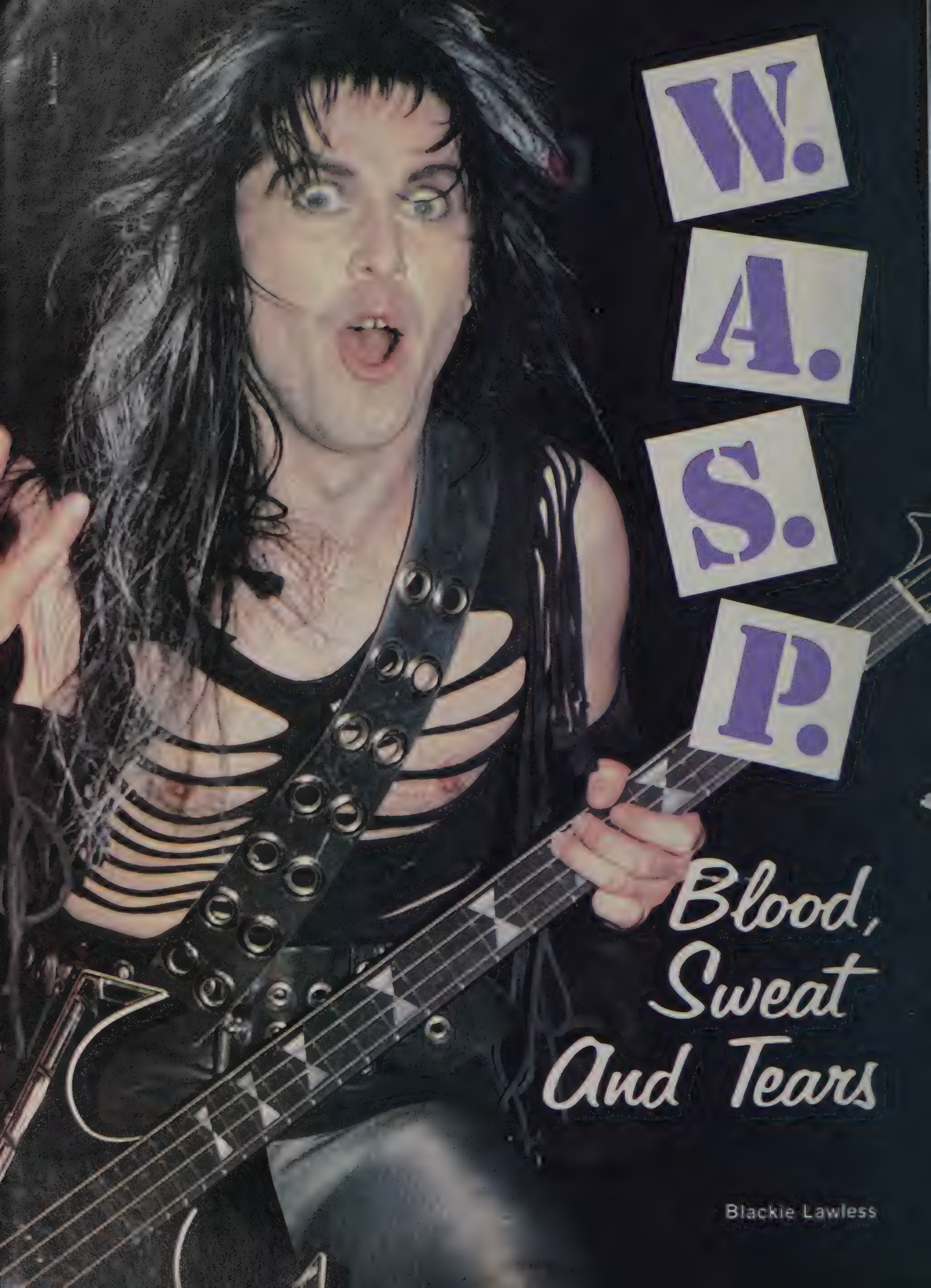
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*Blood,
Sweat
And Tears*

Blackie Lawless

Blackie And The Boys Prepare Next Step In World Metal Conquest.

by Russel Hogan

"If I pass out during this conversation, you'll know why!" The warning was from Blackie Lawless, a performer known more for his endurance than for fainting spells. W.A.S.P.'s doctor had just finished his official visit to the musician's L.A. home, and as the little black bag closed, Blackie was ready to speak.

"I've gotten blood from so many different sources that they felt it was about time to take some back!" W.A.S.P.'s leader joked, though a band spokesman assured the blood test had been taken for standard insurance reasons. But was the Lawless one's claim a hint at some vampitistic habit? After all, rumors of the band's strange practices had helped cause cancellations of W.A.S.P. concerts on their first tour of Great Britain and Europe.

Speaking of cancellations, the threat of concert difficulties seems to loom continuously for W.A.S.P. In fact, the current tour is drawing close attention from a group of politicians based in San Antonio, Texas, and memos are circulating among booking agents and promoters, threatening arrests and other action if songs like *Animal (Fuck Like A Beast)* are included in the band's show.

"I won't say to what degree we've been threatened personally, because I don't want to give anyone any ideas. But if I go down because of this," Blackie said defiantly, "it's going to be the biggest mistake they've ever made!"

Obviously, tapping the head W.A.S.P.'s blood supply had done nothing to weaken him. He continued in an angry tone, "I'm as mad over this as I've ever been in my entire life. When you try to tell me I can't do a song onstage, that's the final straw."

"I've never made a political statement in my life," the singer/bassist continued, "but this stuff's got to stop. I want the kids to respond to this and *Vote Like A Beast!*"

Getting fans to react and vote these "maniacs" out of office is one thing. Exerting control over his own band is another matter entirely. Keeping guitarist Chris Holmes in line is a job even the fearless Blackie Lawless dreads.

"While I was in Australia recently, Chris was arrested again," reported Blackie. "He claims he went outside his house to break up a fight, but my sources tell me he was running around outside with no pants on. From what I gather, he actually got hauled in for creating a public nuisance."

Perhaps Blackie's chaperoning duties would be easier were he to enlist the aid of his giant associate, Mongo. Mongo and his brother, Homeboy, are the two gargantuan Georgians who run the W.A.S.P. souvenir-merchandising operation.

"Those two cats are about 350 pounds each," claimed Blackie. "They're built kind of like sumo wrestlers. They could be mistaken for the big brothers of Billy Gibbons (of ZZ Top)!"

When the hard-working frontman isn't busy playing social worker to the more rambunctious

members of W.A.S.P., he withdraws from the world of rock-and-roll rampage for some peace and quiet with his gorgeous ladyfriend Monica. The highly visible model, who appears in W.A.S.P.'s videos for *Blind In Texas* and *Wild Child*, is, in Blackie's opinion, "a real hunk."

"We're real fond of the beach at Malibu," revealed Blackie. "We'll drive out there at midnight, and take along a bottle of champagne. It's kind of weird when you swim at night though, when it's real dark," he continued. "You start conjuring up images of *Jaws*, and you wonder, 'Is that her I'm touching, or something else.'"

Mr. Great Outdoors has also been known to spend his leisure time at less-remote spots than the beach at Malibu. One of his favorite L.A. hangouts is Trader Vic's, the notorious Hawaiian restaurant known coast to coast for its potent drinks.

"They make the most vicious Mai-Tais you've

ever tasted in your life," said the hard-living musician. "The most I've ever managed is four. They're huge things — *killers!* A couple of times, they had to pour *me* into a cab, and I had to come back the next day when I was sober to pick up my car!"

In the meantime, with a clean bill of health in hand and a tour underway, W.A.S.P.'s leader is looking forward to recording the band's next LP. Four songs slated for the disc are already written, and the album project should take W.A.S.P. through the summer. During that time, they'll probably see enough of L.A. to last them the two years they expect to spend on their upcoming world tour.

"That's going to be a *big* one," are the only words Blackie could find to describe the planned global assault. If W.A.S.P. survives the threats coming their way here at home, the world will surely be their oyster. Asked if he would want the band to continue in his absence should he "go down" for the rock cause, Blackie was as confident as ever.

"If they could find somebody who made a fitting replacement, I *know* the band would continue to be as vicious as they are now. And they'd know I'd be watching!" □

Nell Zisower



Piper and Holmes practicing the mating rituals of the Nordic Moose.

Quiet Riot

Kevin Cadogan
and Carlos Cavazo

A Change For The Better

L.A. Rockers Put Controversy Aside To Release QR III.

by Rick Evans

Quiet Riot vocalist Kevin DuBrow only laughs when asked about reports that his band's future look as rosy as a pile of horse droppings. Sitting in a chair overlooking the crystal-blue water of the Pacific Ocean, DuBrow and the rest of the band — drummer Frankie Banali, guitarist Carlos Cavazo and new bassist Chuck Wright — couldn't be happier with the state of Quiet Riot's affairs. The release of their long-awaited album, *QR III*, and the start of an international tour which will keep them on the move for the next six months, has assured these L.A. natives that all the shit dumped on them over the past three years will yield a bumper crop of new success.

Hit Parader: How discouraging were all the negative stories that came out at the time of the band's last album and tour?

Kevin DuBrow: They weren't discouraging because after a while we stopped reading them. We knew what we were doing was good, and that's all that mattered. If some people had it in for us, that's their business, not ours. The bottom line is the last album (*Condition Critical*) sold over a million copies. If people want to look at that as a failure, they can. Most bands would sell their soul for that kind of failure.

HP: But wasn't some of that criticism understandable, considering your previous album, *Metal Health*, sold more than four million copies?

KD: I don't see why. *Metal Health* was a phenomenon. We hit upon something special on that record, and who knows? We may never hit upon it again. I think we'll all be very satisfied if the new album does as well as *Condition Critical*. But if it does sell four million copies, we're not going to complain.

HP: One obvious difference between *QR III* and your other two discs is that there are no Slade songs on it. What other changes are there?

KD: The whole attitude and sound of the album is very different. It's a much funkier, bluesier record than the other two. It's still heavy, and anyone who liked the last two albums should like this one too. But we've expanded our sound a lot. Frankie's brought in some new drum rhythms that have gotten us out of the very predictable metal song patterns. It's great stuff.

HP: How does having Chuck Wright in the band change things?

KD: It makes us a much closer band. People don't

seem to realize that Chuck really isn't new. He played bass on the song, *Metal Health*, and sang backup vocals on both of our albums. But the biggest change with Chuck is that we all like each other now. We call each other up when we're not working and hang out together. Chuck was always a close friend of all of us, and he's served as a sort of catalyst to bring us all together again.

"If some people have it in for us that's their business, not ours."

HP: Were there really as many problems with Rudy Sarzo as had been reported?

KD: Well, I'm not exactly sure what was reported, but let's just say it wasn't a particularly happy situation. I don't think Rudy was happy with us, and we certainly had some problems with him. We wish him the best of luck with his new band, but we're very happy with the way things are now.

HP: Still, you must have some feelings about the comments Rudy made to the press. He stated

that the last Quiet Riot tour wasn't successful because of your mouth; that you had criticized too many other bands and had turned the kids off.

KD: I didn't read his comments, and I really don't care what he says. I'm not concerned about what happened in the past. The last tour is history. We're only concerned with what's happening now. If somebody wants to live in the past, that's their business, but I want no part of it.

HP: But do you feel you said too many negative things about bands like Motley Crue and W.A.S.P.?

KD: Well, I've learned my lesson. People don't want to hear anyone's opinion on things. They read too much into it. I thought it was hysterical that just because we had a couple of successful albums, my comments were making headlines in rock magazines. I was saying harsher things before we made it, but did anybody care? No. I don't say anything about anybody anymore. I don't say what I like or what I don't like. If you want to ask me about Quiet Riot, I'll talk all day. But if you ask me about anybody else, forget it.

HP: So what are the band's touring plans this time? Have you played many shows with Chuck in the band?

KD: We played one show with Chuck a while back and it was wild. It was in Mexico, and about 30,000 people were rioting during the show. It was Chuck's first show with us, and we had to tell him that we don't always get a reaction like that. This year, we're going to really put on a great show — lots of crazy outfits and wild sets. Exactly where we'll play, I don't know yet, but I do know that anyone who comes to the show will have a great time.

HP: Kevin, if there was one thing you could change about the last three years, what would it be?

KD: To be honest, I wouldn't change a thing. It's been an incredible experience. We've had some incredible times, and we've had a few problems — which is fine with me. Sometimes when everything is going well, you forget just how lucky you are. You need a few little problems every once in a while to let you see exactly where you are. Right now, I'm very happy with where Quiet Riot is. We may not be on top of the world, but we sure as hell ain't at the bottom. □

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FOR AMERICA

As recorded by Jackson Browne

JACKSON BROWNE

*As if I really didn't understand
That I was just another part of
their plan
I went off looking for the
promise
Believing in the Motherland.*

*And from the comfort of a
dreamer's bed
And the safety of my own head
I went on speaking of the
future
While other people fought and
bled
The kid I was when I first left
home
Was looking for his freedom
and a life of his own
But the freedom that he found
wasn't quite as sweet
When the truth was known.*

*I have prayed for America
I was made for America
It's in my blood and in my
bones.*

*By the dawn's early light
By all I know is right
We're gonna reap what we
have sown.*

*As if freedom was a question
of might
As if loyalty was black and
white
You hear people say it all the
time
My country wrong or right*

*I want to know what that's got
to do
With what it takes to find out
what's true
With ev'ryone from the
President on down
Try'n' to keep it from you.*

*The thing I wonder about the
dads and moms
Who send their sons to the
Vietnams
Will they really think their way
of life
Has been protected as the next
war comes.*

*I have prayed for America
I was made for America
Her shining dream plays in my
mind
By the rockets' red glare
A generation's blank stare
We better wake her up this
time.*

*The kid I was when I first left
home
Was looking for his freedom
and a life of his own
But the freedom that he found
wasn't quite as sweet
When the truth was known.*

*I have prayed for America
I was made for America
I can't let go till she's come
'round.*

*Until the land of the free
Is awake and can see
And until her conscience has
been found.*

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ALL THE KINGS HORSES

As recorded by The Firm

PAUL RODGERS

*They say our love was never
meant to be
That time would make it just
a memory
But they don't know how can
they understand
We didn't build no castles in the
sand ohh.*

*And all the kings horses
All the kings men
Couldn't storm this tower of love
my friend
Of love my friend.*

*They said our life was just a
fairytale
No matter how we try
We must surely fail
But where are they now and
could they ever understand
This ivory tower was built on
rock not sand.*

*And all the kings horses baby
All the kings men
Couldn't storm this tower of love
my friend
Of love my friend.*

*All the kings horses ohh
And all the kings men
Couldn't storm this tower of love
my friend yeah
All the kings horses yeah, yeah
All the kings men
Couldn't stone this tower of love
my friend
Oh, oh all the kings horses
Oh, oh all the kings men yeah,
yeah, yeah.*

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ALL I NEED IS A MIRACLE

As recorded by Mike & The Mechanics

**MICHAEL RUTHERFORD
CHRISTOPHER NEIL**

*I said go if you wanna go
Stay if you wanna stay
I didn't care if you hung
around me
I didn't care if you went away
And I know you were never
right
I'll admit I was never wrong
I could never make up my mind
I made it up as I went along
And though I treated you like
a child
I'm gonna miss you for the rest
of my life.*

*All I need is a miracle
All I need is you
All I need is a miracle
All I need is you
All I need is a miracle
All I need is you.*

*I never had any time
And I never had any call
But I went out of my way just
to hurt you
The one I shouldn't hurt at all
I thought I was being cool
Yeah I thought I was being
strong
But it's always the same old
story
You never know what you've
got till it's gone
If I ever catch up with you
I'm gonna love you for the rest
of your life.*

*All I need is a miracle
All I need is you
All I need is a miracle
All I need is you
All I need is a miracle
All I need is you.*

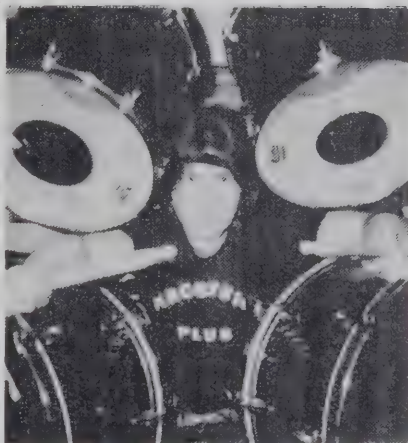
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I'm gonna love you for the rest
of your life.*

*All I need is a miracle
All I need is you
All I need is a miracle
All I need is you
All I need is a miracle
All I need is you.*

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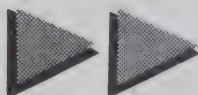
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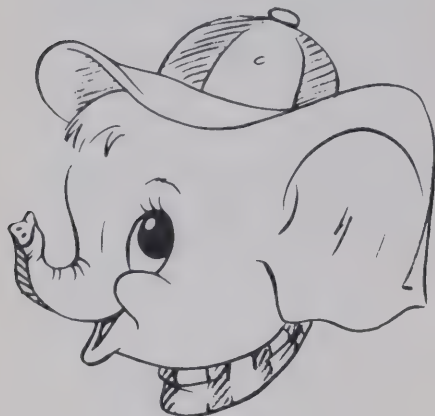
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TAKE ME HOME

As recorded by Phil Collins

PHIL COLLINS

Take that look of worry
I'm an ordinary man
They don't tell me nothing
So I find out all I can
There's a fire that's been burning
Right outside my door
I can't see but I feel it
And it helps to keep me warm.

So I, I don't mind
No I, I don't mind.

Seems so long I've been waiting
Still don't know what for
There's no point in escaping
I don't worry anymore
I can't come out to find you
I don't like to go outside
They can turn off my feelings
Like they're turning off the light.

But I, I don't mind
No I, I don't mind
Oh I, I don't mind
No I, I don't mind.

So take, take me home
'Cause I don't remember
Take, take me home
'Cause I don't remember
Take, take me home oh no.

'Cause I've been a prisoner all
my life

And I can say to you

Take that look of worry
Mine's an ordinary life
Working then it's daylight
And sleeping when it's night
I've got no far horizons
I don't wish upon a star
They don't think that I listen
Oh but I know who they are.
And I, I don't mind
No I, I don't mind
Oh I, I don't mind
No I, I don't mind.
So take, take me home
'Cause I don't remember
Take, take me home
'Cause I don't remember
Take, take me home
'Cause I don't remember
Take, take me home
Oh no
Well I've been a prisoner all my
life
And I can say to you
But I don't remember
Take, take me home
'Cause I don't remember
Take, take me home
'Cause I don't remember
Take, take me home
'Cause I don't remember
Take, take me home.

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SHOT IN THE DARK

As recorded by Ozzy

Osbourne

OZZY OSBOURNE

PHIL SOUSSAN

Out on the street I'm stalking
the night
I can hear my heavy breathing
Paid for the kill but it doesn't
seem right
Something there I can't believe
in.

Voices are calling from inside
my head
I can hear them
I can hear them
Vanishing memories of things
that were said

They can't try to hurt me now.
But a shot in the dark
One step away from you
A shot in the dark
Always creeping up on you.

Taught by the powers that
preach over me
I can hear their empty reason
I wouldn't listen I learnt how
to fight
I opened up my mind to
treason.

But just like the wounded
And when it's too late
They'll remember
They'll surrender
Never a care for the people
who hate
Underestimate me now.

But a shot in the dark
One step away from you
A shot in the dark
Not a thing that you can do
A shot in the dark
Always creeping up on you.

But just like the wounded
And when it's too late
They'll remember
They'll surrender
Never a care for the people
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Underestimate me now.

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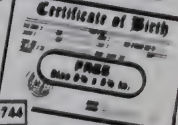
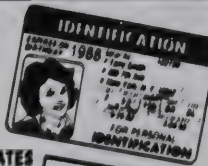
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As recorded by Van Halen

EDWARD VAN HALEN
SAMMY HAGAR
MICHAEL ANTHONY
ALEX VAN HALEN

Woh here it comes
That funny feelin' again
Winding me up inside
Ev'ry time we touch
Hey I don't know
Oh tell me where to begin
'Cause I never ever felt so much
Hey.

And I can't recall
Any love at all
Ah baby this blows 'em all away
It's got what it takes
So tell me why can't this be love
Straight from my heart
Oh tell me why can't this be love.

I tell myself
Hey only fools rush in
Only time will tell
If we stand the test of time
All I know
You've got to run to win
An' I'll be damned if I'll get hung up on the line
Hey.

No I can't recall
Any thing at all
Ah baby this blows 'em all away
Whew it's got what it takes
So tell me why can't this be love
You want it straight from the heart
Oh tell me why can't this be love.

Whew it's got what it takes
So tell me why can't this be love
Straight from my heart
Tell me why can't this be love
Baby why can't this be love
Got to know why can't this be love
I wanna know why can't this be love.

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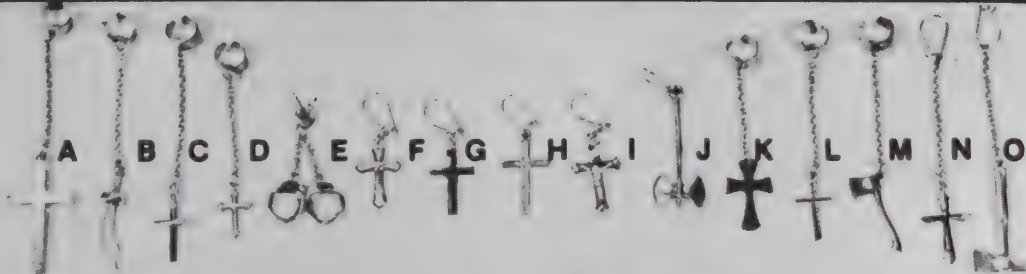
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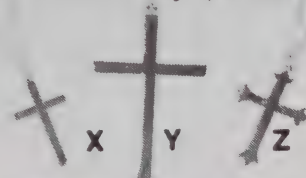
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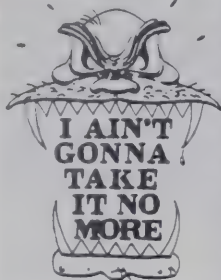
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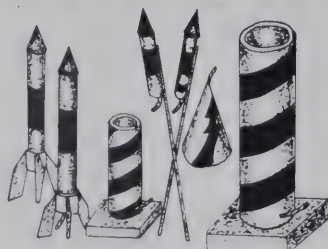
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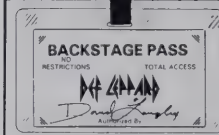
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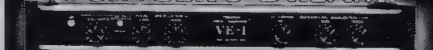
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As recorded by Twisted Sister

D. SNIDER

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You want what we got
I know what you want
You want what we got.*

*Sometimes you drive me mad
With the things you say and do
You act like we're so bad
Well I got a message for you
You don't fool anyone
With your jealousy
You want it all and give us
none
That ain't the way it's gonna
be.*

*I know what you want
You want what we got
I know what you want
You want what we got.*

*Checkmate we named your
time*

*Don't give me no alibis
We burst your red balloon
Maybe now you realize
When you laugh and put us
down
You're tryin' to cover up your
fears
Just like a circus clown
It's just a mask to hide your
tears.*

*I know what you want
You want what we got
I know what you want
You want what we got.*

*You want it
We got it
We got it
You don't
You want it
We got it
We got it
You won't.
(Repeat)*

*I know what you want
You want what we got
I know what you want
You want what we got.
(Repeat)*

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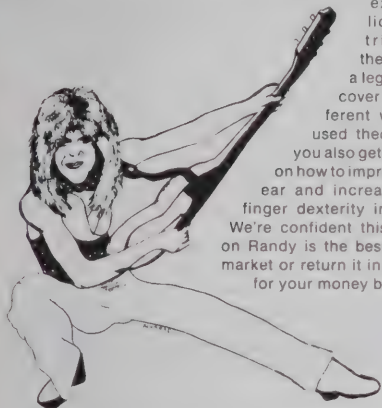
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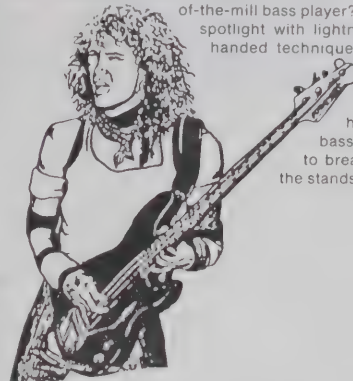
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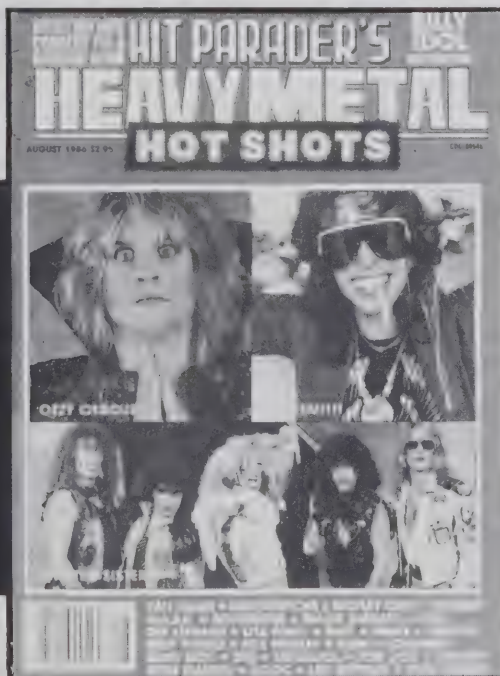


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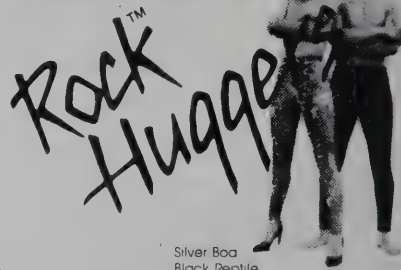
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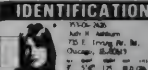
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SO FAR AWAY

As recorded by Dire Straits
MARK KNOPFLER

*Here I am again in this mean old town
And you're so far away from me
And where are you when the sun goes down
You're so far away from me.
You're so far away from me
You're so far I just can't see
You're so far away from me
You're so far away from me*

alright.

*I'm tired of being in love and being all alone
When you're so far away from me
I'm tired of making out on the telephone
'Cause you're so far away from me.
You're so far away from me
You're so far I just can't see
You're so far away from me
You're so far away from me
alright.*

I get so tired when I have to

explain

*When you're so far away from me
See you've been in the sun
And I've been in the rain
And you're so far away from me.
You're so far away from me
You're so far I just can't see
You're so far away from me
You're so far away from me.*

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ABSOLUTE BEGINNERS

As recorded by David Bowie

D. BOWIE

*I've nothing much to offer
There's nothing much to take
I'm an absolute beginner
Absolutely sane.*

*As long as we're together
The rest can go to hell
I absolutely love you
But we're absolute beginners
With eyes completely open
But nervous all the same.*

*If our love song
Could fly over mountains
Could laugh at the ocean
Just like the films.*

*If there's reason
To feel all the hard times
To lay down the hard lines
It's absolutely true.*

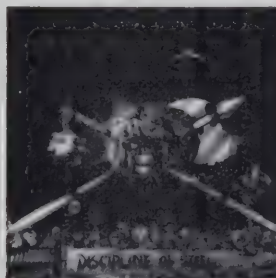
*Nothing much could happen
Nothing we can't shake
We're absolute beginners
With nothing much at stake.*

*As long as you're still smiling
There's nothing more I need
I absolutely love you
But if my love is your love
We're certain to succeed.*

*If our love song
Could fly over mountains
Could sail over heartaches
Just like the films.*

*If there's reason
To feel all the hard times
To lay down the hard lines
It's absolutely true.*

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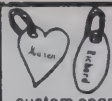
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As recorded by Rush

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ALEX LIFESON

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When I look far away
Things I know
Things I wonder
Things I'd like to say.*

*The more we think we know
about
The greater the unknown
We suspend our disbelief
And we are not alone.*

*Mystic rhythms
Capture my thoughts
Carry them away
Myst'ries of night
Escape the light of day
Mystic rhythms
Under Northern Lights
Or the African sun
Primitive things stir the hearts
of everyone.*

*We sometimes catch a window
A glimpse of what's beyond
Was it just imagination
Stringing us along
More things than are dreamed
about
Unseen and unexplained
We suspend our disbelief
We are entertained.*

*Mystic rhythms
Capture my thoughts
Carry them away
Nature seems to spin
A supernatural way
Mystic rhythms
Under city lights
Or a canopy of stars
We feel the powers and we
wonder what they are.*

*Mystic rhythms
Capture my thoughts
Carry them away
Mysteries of night
Escape the light of day
Mystic rhythms
Under Northern Lights
Or a canopy of stars
We feel the push and pull
Of restless rhythms from afar.*

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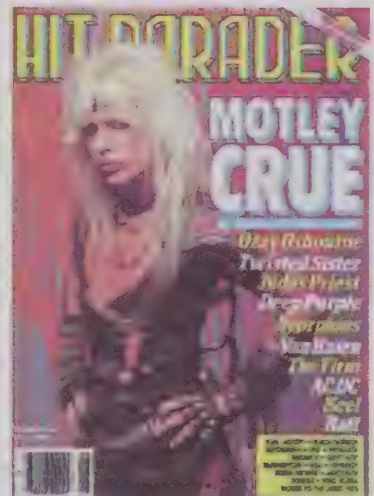
Nov. 85



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Sept. 85



Aug. 85

July, 1985
Ozzy Osbourne/Sin After Sin
Motley Crue/Trouble In Paradise
Iron Maiden/The Metal Supermen
The Scorpions/On The Road To Rock
Ratt/Of Mice And Men

June, 1985
Aerosmith/Rock And Roll Rebels
Judas Priest/Delivering The Goods
Black Sabbath/Former Vocalists Speak Out
Loudness/Beast From The East
Motley Crue/The Beginning...Or The End

May, 1985
Judas Priest vs. Iron Maiden/Who Rules Heavy Metal
Kiss/Dut For Blood
Bon Jovi/Thunder And Lightning
AC/DC/Shoot To Kill
Van Halen/Under The Gun

April, 1985
Queensryche/The Heavy Metal Kids
Deep Purple/Strangers No More
W.A.S.P./On The Attack
David Lee Roth/Just A Gigolo
Dokken/A Tale Of Love And Hate

February, 1985
Dio/The Evil Eye
Triumph/United They Stand
Kiss/Call To Glory
Accept/The Metal Avengers
Iron Maiden/Show No Mercy

January, 1985
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AMERICAN STORM

As recorded by Bob Seger &
The Silver Bullet Band

BOB SEGER

*Headin' out on some uncharted
path
You soon turn back
It happens time and time again
You never seem to reach the end
Someone's out there on the
street tonight
When things go wrong
He'll guarantee to make them
right
If the price is right.*

*Every time I look you're fallin',
fallin'
Beaten by the wind
Every time I turn around he's
there again.*

*It's like a full force gale
An American storm
You're buried far beneath a*

*mountain of cold
And you never get warm
It's like a wall of mirrors
You charge 'em at full speed
You cover up
You hear the shattering glass
But you never bleed
You never feel the need.*

*Everybody casts a certain light
A special gift
It's theirs to use for wrong or
right
When you face the night
More and more we choose the
easy way
We take no risks
We figure which games to play
And how to make 'em pay.*

*Suddenly the pressure's fallin',
fallin'
Skies have all turned gray
Suddenly the storm is heading
straight your way.*

*It's like a full force gale
Atop a mountain of cold*

*And tell your story again and
again
And it never gets old
You face a wall of mirrors
You charge 'em at full speed
You cover up
You hear the shattering glass
But you never bleed
You face a full force gale
An American storm
You're buried far beneath a
mountain of cold
And you never get warm
No you never get warm
You face a wall of mirrors
You charge 'em at full speed
You cover up you hear
the shattering glass
But you never bleed
You never feel the need
You never feel the need
Never feel the need
It's like a full force gale
An American storm
An American storm.*

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IN MY DREAMS

As recorded by Dokken

**DON DOKKEN
GEORGE LYNCH
JEFF PILSON
MICK BROWN**

*In my dreams
It's still the same
Your love is strong
It still remains.*

*Toss and turn all night in the
sheets
When I can't sleep
Night after night don't know what
it means
In my dreams
What can I say or do
You won't come back we're
through
I've realized too late
That baby your love has turned
away.*

*In my dreams
It's still the same
Your love is strong
It still remains
In my dreams
You're still by me
Just the way it used to be.*

*Calling your name but you're
turning away
Please don't leave
Running in circles waiting to see
you
In my dreams.*

*What can I say or do
You won't come back we're
through
I've realized too late
That baby your love has turned
away.*

*In my dreams
It's still the same
Your love is strong
It still remains
In my dreams
You're still by me
Just the way it used to be.*

*In my dreams
It's still the same
Your love is strong
It still remains
In my dreams
You're still be me
Just the way it used to be.*

*In my dreams
It's still the same*

*Your love is strong
It still remains
In my dreams
You'll always be
In my heart and in my dreams.*

*In my dreams
It's still the same
In my dreams
You're still by me
In my dreams
Just the way it used to be.*

*In my dreams
What can I say
In my dreams
You're still be me
And in my dreams
You'll always be
In my dreams
You'll always be
In my dreams
Your love is strong
In my dreams
It's still the same
In my dreams
In my dreams.*

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INSTRUMENTALLY speaking

by Michael Shore

We've covered Ibanez guitars here quite a bit, and always found them to be well-made, nice-looking, hot-sounding, and affordably priced. Now, Ibanez has moved up into the brave new world of ultra-high-tech guitar synthesizers with the new IMG1 MIDI Guitar System, which puts Ibanez right up there with Roland, whose GR guitar synth systems (the ones with that weird, long, thin metal arm reaching from the top of the body over the far end of the neck) have revolutionized modern guitar-playing. Ibanez looks set to do the same. The IMG1 is no slouch in the features department, and at its suggested retail price of \$1,499 including case and rack-mounted control panel, it's in closer reach for many more people.

First off, we have to cover the MIDI angle. MIDI, in case you've been living in a cave for the past two years, is *the* biggest new revolution in instrument technology. It stands for "Musical Instrument Digital Interface," and it's a universally-agreed-upon-by-manufacturers system whereby MIDI-equipped instruments of all types — keyboard synthesizers, drum machines, guitar synths, and so on — can "talk" to each other. This means a guitar synth like the IMG1 can draw sounds from, operate and control a variety of other instruments, making a single guitar a potential army of instruments.

Beyond that, which is enough to start with anyway, the IMG1 offers all sorts of coloristic control functions not found on conventional electric guitars, including key transposition of plus-or-minus one full octave. Say you wanna start out a solo way down in the tonal regions of the bass guitar, then climb up to screeching highs — no problem here. There's also six independently assignable strings, which means each can be made to have its own separate and distinctive sound, sustain, attack, and so on, or that all six strings can have the same basic sound but a variety of sustains and attacks. You'd have to be a human calculator to figure out all the infinite tonal possibilities.

Advanced string-bend operation lets you program more string-bending effects into the guitar than you could possibly get out of a guitar with your own hands. And you can pull off those effects while still playing other notes. Advanced chromatic operation is also available. That means you can fool around with the scalar setup of your guitar tone, the possibilities of which are a whole separate article on their own. Last but not least are 128 programmable patches, a

"patch" being a synthesizer voicing, so that you have a *minimum* of 128 different sounds. Say you want to make your guitar sound like a sax or a trumpet or a violin or a flute or an oboe or a human voice or a buzz saw or the wind. You can! And it doesn't stop there.

All of this wide-ranging variability of sound can be controlled through the rack-mounted control panel, which looks a lot like a digital delay or studio-quality flanger; or through the optional, and more like a traditional guitar effects-pedalboard, IFC60 Intelligent Foot Controller, which is certainly the more stageworthy option for the typical rock guitar-player.

The most important thing, however, is how the IMG1 works *as a guitar*. If you

can't feel comfortable playing the thing, it doesn't matter how many possibilities it offers. But this *is* an Ibanez product, and this column would not expect Ibanez to deliver an inferior product. Once again, we're not disappointed. The IMG1 has a distinctive, compact, very comfortable body that's more than dense enough to sustain well on its own — never mind with the additional capacities offered by MIDI and its own on-board parameter controls. You may have even caught jazz guitarist Stanley Jordan doing his off-tapping act with one during the Grammy Awards telecast. The neck is glass-fiber reinforced for strength and stability, and the rosewood fingerboard is perfectly trued, fretted, and just-so balanced between curved and flat radius to provide nearly anyone with enough comfort and reach for both solos and chording.



The Ibanez Midi Guitar System: about to revolutionize modern guitar playing.

The two double-coil humbucking pickups are specially designed for a full, warm sound (which is not always what you get with guitar synths), and aside from the usual selector switch and tone and volume pots, on-board controls including picking sensitivity (especially valuable for those flute or violin sounds, when you may not want the sound of pick-on-string to be audible), synth/guitar balance, and dynamic range/velocity. Like a Steinberger bass, it's essentially headless, with the tuning pegs down behind the bridge — which is a locking tremolo-styled unit of outstanding quality.

There's no telling how far you can go now with the IMG1, but if you go *too* far and end up, say, out of tune, then Ibanez has another new product just for you. It's the DAT6 digital audio tuner, and it's as state-of-the-art as the IMG1 is. And it's just as surprisingly reasonable in its price. The DAT6 emphasizes simplicity, convenience and accuracy of operation. Plug your guitar or bass in, pluck a string, and the DAT6 samples the signal digitally for the ultimate in accuracy, identifies the string and key, and displays it all on an easy-to-read, specially designed, fully illuminated (for use on a darkened stage) meter. It even has an output jack for in-line use, as well as a nice buffer-circuit to control the signal and protect sound quality, ensuring no more high-end loss from an in-circuit tuner. Another winner from Ibanez, the suggested retail price is \$75. Wanna know more? Write Ibanez c/o Hoshino USA, 1726 Winchester Road, Bensalem, PA 19020. □



LANEY 100-WATT QUARTER STACK AMP

Laney has come up with a very interesting halfway point between compact-size combo amps and superpowered Marshall stacks, with its new 100-watt "Quarter Stack" amp. With its all-tube design and unique, hotrodded "AOR" (advanced overdrive response) electronics, it's unusually powerful for its size. It also has *active* tone controls, including push-pull treble for 12-dB boost, push-pull midrange for 6-dB boost, and push-pull bass for 20-dB boost. Also included are twin 70-watt front-loaded Fane speakers; three-spring reverb; sealed-back construction; foot-switchable overdrive; effects loop; selectable ohm load of 4, 8 or 16 ohms; selectable voltage levels from 110 to 240 volts; preamp and master volumes; and presence control. The outside has a durable Tolex skin and Laney's "kick-proof" metalgrill on the front. For more info on what looks like a heck of an amp for its size, write Laney, 230 Lexington Drive, Buffalo Grove, IL 60090.

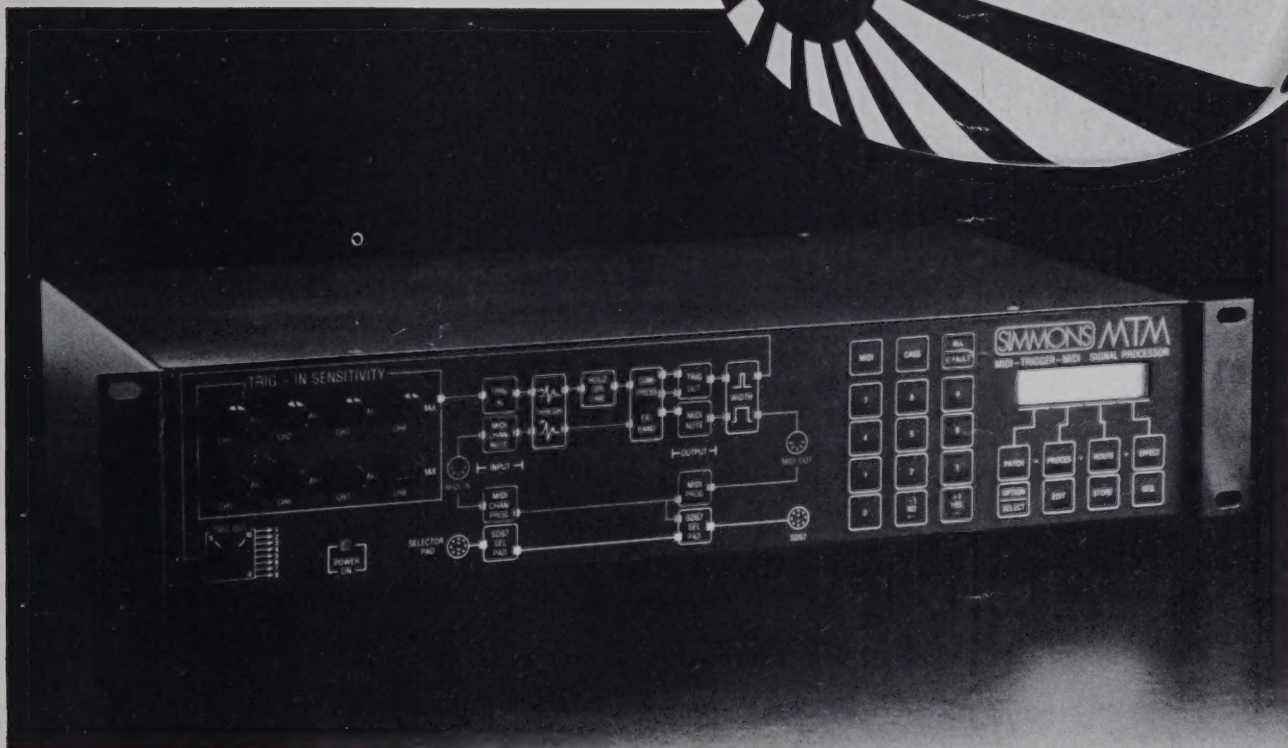
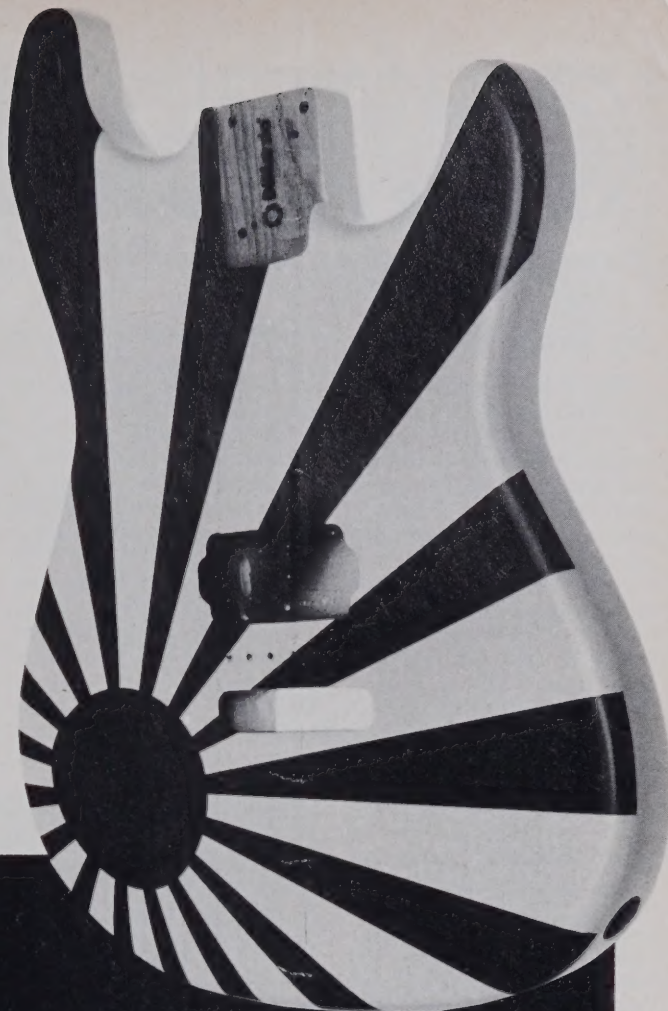


KORG POLY 800 MARK II SYNTHESIZER

Korg's Poly-800 quickly became one of the most popular digital synthesizers on the market when it was introduced a couple of years ago. It was small, easy to use, ultraprogrammable and incredibly well-priced. Now, Korg has improved and enhanced the Poly-800 and come up with the Poly-800 Mark II, which is still priced at an astounding \$799 suggested list. The new model features built-in programmable digital delay with 1,024 milliseconds of delay time and five programmable parameters (frequency, feedback, modulation frequency, modulation intensity, and effects level); a 1,000-note step-sequencer that can operate in single or continuous play modes; internal, programmable two-band equalization; and a MIDI-exclusive "data dump" capacity which allows Korg's Voice Editor software or MEX-8000 Memory Expander to load and unload a complete set of programs and a 1,000-note sequence in less than two seconds! Unreal. How do they do it? Why not write 'em and find out at Korg USA Inc., 89 Frost St., Westbury, NY 11590.

DIMARZIO GUITAR BODIES

DiMarzio is known mainly for its superb custom-replacement pickups for guitars and basses, but they've also been making top notch guitar bodies, necks and other parts for a while now. DiMarzio has just introduced its JB series of Strat-styled bodies, all made of alder (traditional Strat body material), it's both lightweight and properly resonant for comfort and sustain), available in three styles, and seven colors and designs. The three styles are standard (holes for three single-coil pickups, a la the typical Strat); single-humbucker (a hole for one lead-mounted double-coil pickup, in the style of the new generation of "lead" axes); and "universal" (routed for any pickup configuration. It even has a blank pickguard you can custom-cut yourself!). All come with standard vibrato-bridge cutouts, and output-jack cutouts. They're available in a range of colors including opaque black and white, vintage (as in three-color) sunburst, red cellophane, neon pink cellophane and dark blue cellophane (shinier and more transparent-looking than standard opaque colors), and "Japanese Battle Flag" (a red rising sun on a white background). Prices range from \$165 (for the standard Strat style) to \$205 (for the "Universal"), and DiMarzio promises more custom finishes in the future. For more info, write DiMarzio, 1388 Richmond Terrace, P.O. Box 387, Staten Island, NY 10310.



SIMMONS MTM MIDI INTERFACE UNIT

Simmons, the world's foremost maker of revolutionary electronic drums, has a new gadget out — the MTM. No, it's not a way to play the *Mary Tyler Moore Show* theme on electronic drums. It's a MIDI Trigger Module — an eight-channel, fully programmable unit that converts electronic or acoustic drum sounds or tape signals, to trigger both MIDI and non-MIDI-equipped electronic sound sources with full dynamic control. The MTM lets you control and process Trigger Input, Effect, Channel Routing and Output signals on each of its eight channels, allowing many parameters to be controlled. The MTM also offers the innovative "Threshold" and "Hold-Off" controls. Based on the dynamic level an incoming signal must reach before it is recognized as a trigger, Threshold can be used for a wide variety of unusual triggering, pitch-control, dynamic-range, and sequencer functions. Hold-Off is a programmable gate system that cleans up trigger signals, or acts as a time delay between incoming signals and their subsequent outputs. There's also on-board Repeat Echo, sequencing and note-layering effects, dynamic and non-dynamic control over pulse height and width, and more, more, more. Simmons refuses to slow down. If you want to know more about this and other Simmons products, write them at Simmons Electronic Drums, 23917 Craftsman Road, Calabasas, CA 91302.

CAUGHT in the act

Twisted Sister

by Andy Secher

When a band waits nearly 10 years to headline their first national concert tour, it doesn't take a genius to know they want to make their show as memorable as possible. Take the case of Twisted Sister, a band who spent the better part of the last decade honing their live performance skills in clubs and small theaters throughout the world. Now, with two platinum-coated LPs under their belts, this wild and crazy New York-based quintet is fulfilling a lifelong dream.

"Even when we were playing some of the worst clubs you could imagine, we were dreaming that it was Madison Square Garden," vocalist Dee Snider said shortly before donning his outrageous makeup and hitting the stage. "If we didn't do that, we probably would have packed our bags and headed home a long time ago. You have to have a dream, and for Twisted Sister, our dream was always to be able to put on the best show in the world and entertain thousands of fans every night. That's why this tour means so much to us."

On their tour in support of **Come Out And Play**, Twisted Sister has pulled out all the stops in an effort to put on the best show possible. Set against a New York street scene, complete with graffiti-encrusted walls and a wrecked car, Snider and cohorts Jay Jay French (guitar), Mark Mendoza (bass), A.J. Pero (drums) and Eddie Ojeda (guitar) put on a two-hour spectacular that drew from all three of the band's LPs. After informing the hysterical crowd that the evening's performance was being recorded for a proposed live album, Snider led the band through torrid renditions of *We're Not Gonna Take It*, *I Am I'm Me* and their recent cover hit, *Leader Of The Pack*.

While the band's music was as exciting and uninhibited as ever, Snider's between-song raps unquestionably got the greatest response from the packed house. His freewheeling monologues were unrelenting in their attacks on censorship, the U.S. Senate (Snider recently appeared before a Senate committee during the "rock rating" hearings) and the power of heavy metal. His verbal forays — for

example his "Fuck school, fuck work" chant — whipped the fans into a frenzy. Later, when he invited some audience members onstage, all hell broke loose as hundreds of fans attempted to join T.S. on their crowded set.

"We feel that everyone who comes to one of our shows is one of our friends," Snider said. "The people in the front row are no better than the people in the last row, except that they can see everything a lot better. So I like to invite the people who have the worst seats in the house — the guys in the very last row — to come down onstage and party with us for a few minutes.

It gives them something to remember for a long time, and it's our way of saying 'Thanks for coming even if your ass is stuck in the last row.'"

While most of Twisted's vociferous following was dressed simply in T-shirts and jeans, the boys in the band went out of their way to be as outrageous as possible in their onstage attire. Snider, in particular, caught the crowd's fancy when he emerged from the bottom of the stage — through a manhole cover similar to the one adorning the cover of **Come Out And Play** — clad in white animal skins and a graffiti-covered jumpsuit. The rest of the

band wore an array of street-gang paraphernalia, perfectly reflecting the tough-yet-thoughtful approach that characterized the band's presentation.

"We put a lot of effort into everything we do in this band," Snider said as he relaxed post-concert in the band's dressing room. "We want it to look exciting and be exciting. That's what this band is all about. We want people to stand up and get all their frustrations and anger out. That's the power of Twisted Sister — and rock and roll." □

Debra Trebitz



Dee Snider: "We feel that everyone who comes to one of our shows is a friend of ours."

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